#1098 • APRIL 16, 2010

Entertainment WEEKLY

EXCLUSIVE BOOK EXCERPT

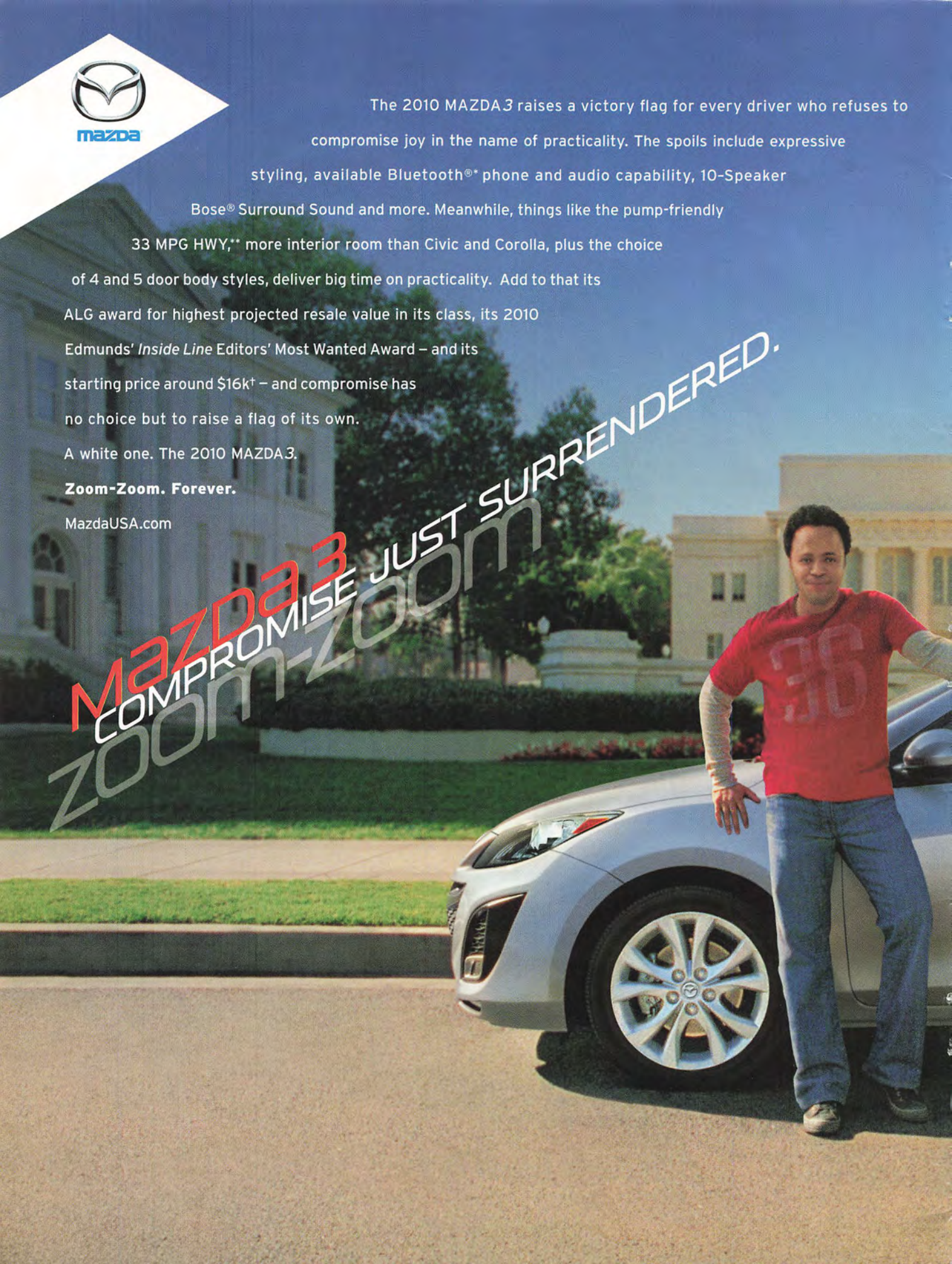
STAR WARS

NEVER BEFORE SEEN PHOTOS!

BEHIND THE SCENES
Carrie Fisher & Peter Mayhew (Chewbacca) on the set. Far right: Harrison Ford, Fisher & Mark Hamill filming with a tauntaun in Norway

A CELEBRATION OF THE EMPIRE STRIKES BACK 30TH ANNIVERSARY

Entertainment


mazda
The 2010 MAZDA3 raises a victory flag for every driver who refuses to compromise joy in the name of practicality. The spoils include expressive styling, available Bluetooth®* phone and audio capability, 10-Speaker Bose® Surround Sound and more. Meanwhile, things like the pump-friendly 33 MPG HWY,** more interior room than Civic and Corolla, plus the choice of 4 and 5 door body styles, deliver big time on practicality. Add to that its ALG award for highest projected resale value in its class, its 2010 Edmunds' Inside Line Editors' Most Wanted Award – and its starting price around $16k† – and compromise has no choice but to raise a flag of its own.
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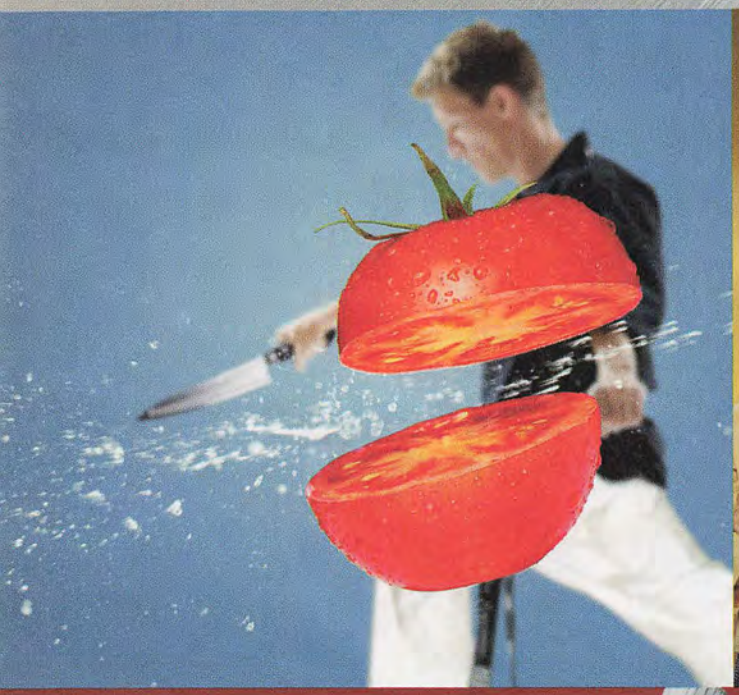

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Entertainment WEEKLY

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The Empire Strikes Back director Irvin Kershner with Darth Vader, IG-88, and Boba Fett

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46 Colin Farrell: The Sequel He was Hollywood's hottest bad boy, but after a series of flops (and a stint in rehab), he's now older, wiser, and delivering the best work of his career. By Josh Rottenberg

ON THE COVER Carrie Fisher as Princess Leia and Peter Mayhew as Chewbacca from *The Empire Strikes Back*. © Lucasfilm Ltd. & TM. All rights reserved. Photo by George Whitear. Inset: Harrison Ford, Fisher, and Mark Hamill on the set.

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Feedback We Take Your Compliments Complaints Ideas Questions Suggestions Raves Rants Etc.

INBOX

READER BREAKDOWN

Mistaken Identity

Readers thought the brunet Katherine Heigl looked awfully, well, familiar. "Strange how Lara Flynn Boyle ended up on your cover," mused Sander Conron. "A 20-year-old photo at that—it's Boyle in her *Twin Peaks* era." John Tilford wrote, "Upon getting the new issue, I thought, 'What, Tina Fey again?'" Other readers saw resemblances to Kristin Davis ("I was so excited to see a *Sex and the City* cover!"), Winona Ryder, and Natalie Wood.

Time for a Tune-up?

Michael Slezak's "Why Can't the New Idols Sing?" is what we're all saying. This season's *Idol* is a complete bore! And please, Kara, quit cuddling Simon! You're married, he's engaged, and I'm nauseous!

Pam McWilliams
Waukesha, Wis.

Personally, I'm kinda enjoying *Idol* this season. It'll be fun to see if any of the really young singers will blossom in the weeks ahead. It reminds me of *Idol*'s early seasons, before semipro singers signed on for a shot at "overnight" stardom.

Alex Strachan
Vancouver

In My Book...

It's ironic that Stephen King wrote a column against Kindle, when it's because of his giant *Under the Dome* that I bought my nook. His books are just too heavy to read.

Doris Bell
Olney, Md.

Lost Cause

I found "In Search of the Next *Lost*" an interesting read, but I don't think it concentrated enough on the real problem plaguing network TV: the inability to count on time slots. It used to be, long ago in fairy-tale TV land, that schedules did not change dramatically in the middle of a season. There weren't pseudo-pilots that ran three or four episodes and then vanished. That happens regularly now. We find a show we like, we commit to the time slot, and six weeks into the season it moves or disappears entirely or goes on an extended break, and we have to fight to find it in the spring.

Angela Hetzler
Tampa

A mystery is a mystery because you don't realize at first that's what it is—you're going along and you start noticing stuff that doesn't make any sense. You pull the string, and it unravels into a big pile. That's what *Lost* has been like. But all these imitator shows come out of the gate saying, "Hey, look at this mystery!"

Steph Mineart
Indianapolis

CORRECTION The April 8 episode of *The Marriage Ref* is not the season finale (What to Watch).

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What's the Whale Music?

Ed Zell wrote, "Many thanks to music critic Leah Greenblatt for solving the mystery of the music track in the Acura ZDX commercial; now can she tell me what the track is on the Pacific Life ad showing whales flipping their tails?" "Yes!" responds Greenblatt. "It's called 'Pacific Life Fight Song.' And it was composed specifically for the ad, so it's actually only 30 seconds long. But there's a 'get song' option in the advertising section of pacificlife.com that lets you upload it as a free ringtone."

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20 Years Ago This Week...

IN LIVING COLOR DEBUTS ON TV

On April 15, 1990, Damon and Keenen Ivory Wayans introduced their over-the-top sketch-comedy show

Damon Wayans (left) and David Alan Grier

Jim Carrey

EXPECTATIONS WERE LOW for *In Living Color* when Fox launched the prime-time sketch-comedy series. "I didn't think we were going to get it on the air or get paid for it," remembers Damon Wayans, 49, who, alongside his brother Keenen, created the groundbreaking show (which featured then unknowns Jim Carrey and David Alan Grier). "We would have done it for free. We were just looking for a chance to express ourselves creatively."

And express themselves the Wayans brothers certainly did. The show boasted a host of popular and controversial characters, including the gay, effeminate "Men on Film" guys and Homey D. Clown, a straight-from-jail ghetto jester who would shoot down kids' requests with the catchphrase "Homey don't play that." "You have to have affection for all your characters, but people love Homey," Wayans says. "On *In Living Color*, we did great characters that got into the pop culture."

Color also brought us Fire Marshall Bill, a fire-safety teacher (played by Carrey) who continually burst into flames; spoofs of Oprah, Andrew Dice Clay, and Tracy Chapman; and the Fly Girl dancers, whose ranks included Jennifer Lopez and *Dancing With the Stars* judge Carrie Ann Inaba. "You just sit back and go, 'Wow' when watching their careers," Wayans says. "It's sad it's gone, because I think the dream was to have an institution that lived on like *Saturday Night Live*. It was the best time of my career." —*Tanner Stransky*

ALSO THIS WEEK

Madonna Launches Blond Ambition Tour in Japan

Madonna's epic Blond Ambition World Tour—designed to promote both her *Like a Prayer* album and the *Dick Tracy* soundtrack, *I'm Breathless*—is remembered for two things: controversy and cone bras. The concerts, featuring Catholic symbolism juxtaposed against masturbation, inspired calls for a boycott. And those undergarments? The iconic conical Jean Paul Gaultier brassiere (and accompanying ponytail extensions) soon became a Madonna fashion trademark. Of course, it was just one example of Blond Ambition's memorable style—the Material Girl transformed her look 16 times during the show. As Vincent Patterson, the tour's choreographer and codirector, explained to EW at the time, "Madonna told me to break every rule I could think of." Mission accomplished. —*TS*

Madonna

WAYANS AND GRIER: EVERETT COLLECTION; CARREY: THE KOBAL COLLECTION; MADONNA: © NEAL PRESTON/CORBIS

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THE Must List

The Top 10 Things We Love This Week

1 FRINGE on Fox

After a midseason hiatus, the sci-fi series is back with more wickedly smart and darkly humorous plots, including the spooky parallel universe and Peter and Olivia's ongoing will-they-or-won't-they relationship.

(From left) John Noble, Anna Torv, and Joshua Jackson

2 I LEARNED THE HARD WAY, Sharon Jones & the Dap-Kings They don't make quality soul music like this anymore. Well, actually they do. And by "they," we mean Sharon Jones & the Dap-Kings. On this new album, Jones and her brassy backing band take us on a trip to the grooviest parts of the '70s.

3 THE OWL BOX on Ustream From the site that gave us the Shiba Inu Puppy Cam comes a new sensation: Molly the owl and her rabbit-eating chicks. Equal parts cute and gross.

4 EVE BEST on *Nurse Jackie* The perfect combination of compassion and snark, Best's Dr. O'Hara is a good part of Jackie's life. And this season, she's a good part of ours, too.

→ TURN THE PAGE FOR THE REST OF THIS WEEK'S MUST LIST

ILLUSTRATION BY GLUEKIT; *FRINGE*: JUSTIN STEPHENS/FOX (3); JONES: SKIP BOLEN/WIREIMAGE.COM; *NURSE JACKIE*: PHIL CARUSO/SHOWTIME

The Must List

5 THE TUDORS on Showtime The saga of Henry VIII comes to an end after this season, but what a way to go. From game-changing marriages to Henry's spiral into madness, season 4 boasts the most monumental drama the show's seen yet.

7 VINCERE Italian director Marco Bellocchio's moving film (not rated) about the fate of Mussolini's first wife combines painful history with raw emotions, and ends up with a tale as dark as the Blackshirts. (Available in theaters and via on demand.)

8 NIGHT OF THE GOLDEN BUTTERFLY, by Tariq Ali In the elegant final novel of his lauded Islam quintet, Ali concludes his historical epic—which began in 15th-century Spain—in the present day, with a global tale about families and religion.

9 THE PACIFIC on HBO The 10-hour WWII miniseries makes the small screen feel bigger than ever, shocking you with its carnage and then leaving you in awe of its humanity. This week follows the 1st Marine Division as they land on the fortified island of Peleliu.

10 IPAD APPS: OUR FIRST FAVES There are lots of new goodies, like ABC's video player (free); a nifty new Scrabble version ($9.99) that even turns your iPhone into a tile rack; and the arresting animated periodic table Elements ($13.99). Who knew bismuth was so pretty?

6

SAWYER'S "SON OF A BITCH" video *Lost*'s bad boy has one of the most versatile catchphrases on TV. This Web clip helpfully collects six seasons' worth of Sawyer swearing in wonder, confusion, joy, and, of course, all-out murderous rage.

What are your favorite celebs into? To see stars discuss their personal Must List picks, check out Must List Live! at **EW.COM/MUSTLISTVIDEO**

THE TUDORS: JONATHAN HESSION/SHOWTIME; *LOST*: BOB D'AMICO/ABC; *VINCERE*: DANIELE MUSSO; *THE PACIFIC*: HBO

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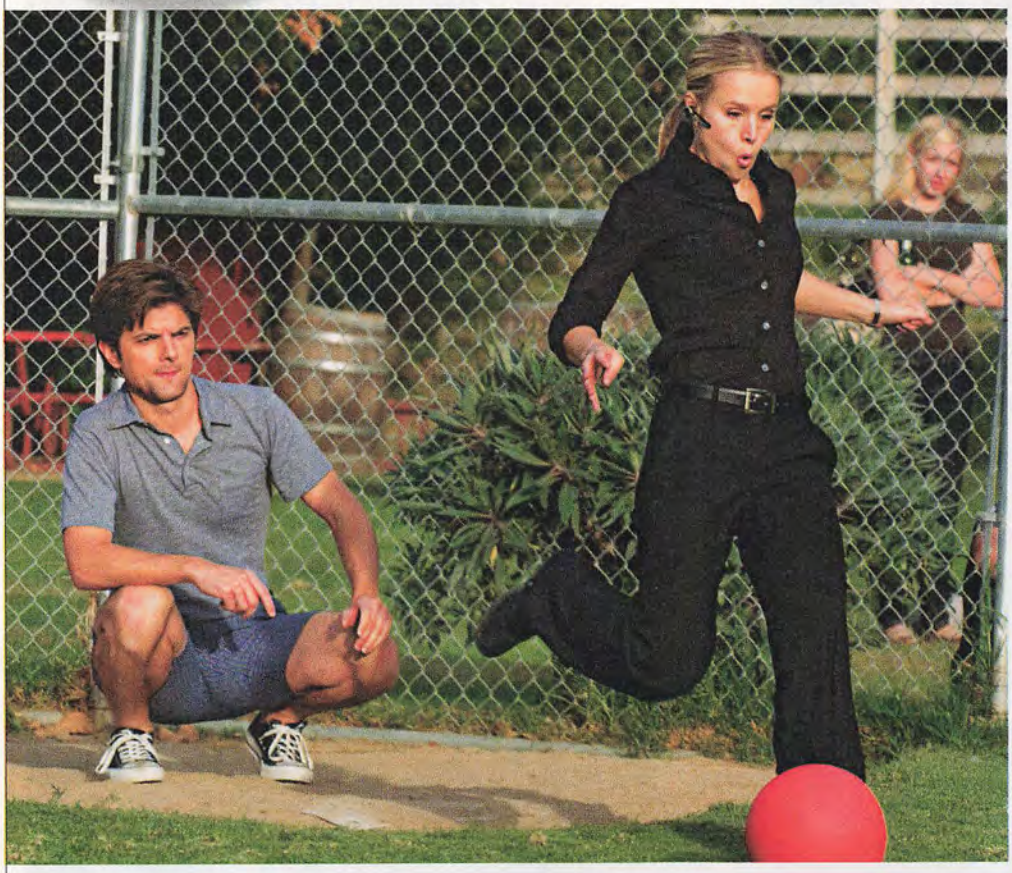
EW EXCLUSIVE!

firstlook

An early peek at some of Hollywood's coolest projects



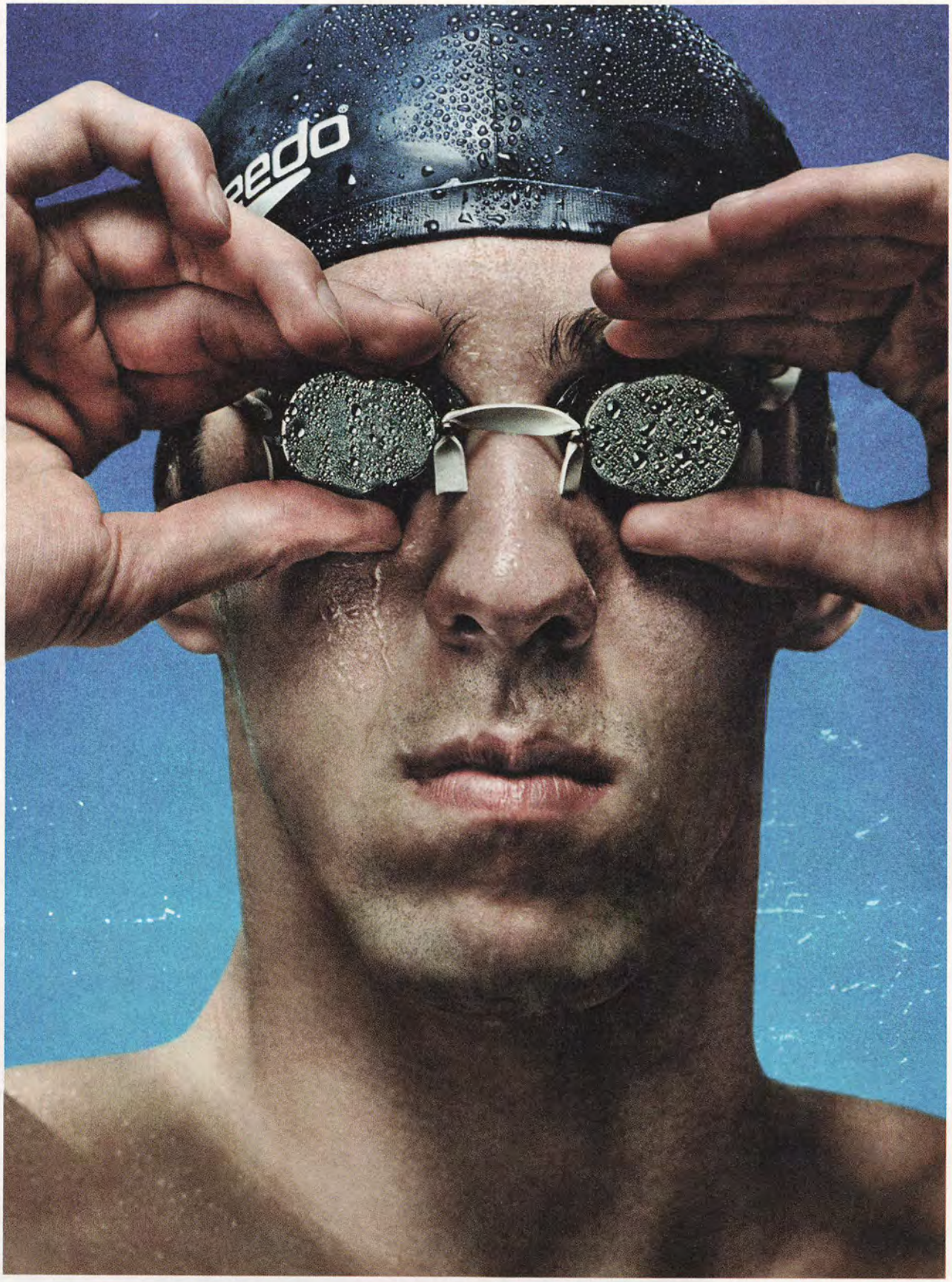
Kristen Bell Kick-Starts *Party Down* on Starz

Kristen Bell has no time for fun and games. Returning as Uda Bengt, the tightly wound caterer she played in *Party Down*'s season 1 finale, the actress rejoins the Starz sitcom June 4 for an intense game of kickball. (That's her love interest, played by Adam Scott, on the left.) The best part of the guest stint? Reteaming with Rob Thomas, her old showrunner on *Veronica Mars*. "It feels just like the good ol' days," she says. Adds Thomas: "I got so used to looking at Kristen and thinking Veronica. To see her shed any overt likability was amazing." Plus, as Bell learned, it's good to be bad. "It's always fun to play a social deviant," she says. —*Keith Staskiewicz*

Jeff Daniels Shows His Scissor Skills in *Paper Man*

In the indie film (out April 23), Jeff Daniels plays a middle-aged novelist who strikes up an unlikely friendship with a 17-year-old girl he hires as a babysitter (Emma Stone). He doesn't have kids, he's just *that* desperate for companionship. And luckily for him, so is she. "Abby is one of the loneliest characters I've ever seen," says Stone. "Jeff's character is too. It's a comedy, but there are parts that are heartbreaking." —*Kate Ward*

PARTY DOWN: COLLEEN HAYES/STARZ; PAPER MAN: MYLES ARONOWITZ



Jim Fiscus *for* ESPN The Magazine

We surf the Internet.
We swim in magazines.

The Internet is exhilarating. Magazines are enveloping. The Internet grabs you. Magazines embrace you. The Internet is impulsive. Magazines are immersive. And both media are growing.

Barely noticed amidst the thunderous Internet clamor is the simple fact that magazine readership has risen over the past five years. Even in the age of the Internet, even among the groups one would assume are most singularly hooked on digital media, the appeal of magazines is growing.

Think of it this way: during the 12-year life of Google, magazine readership actually increased 11 percent.

What it proves, once again, is that a new medium doesn't necessarily displace an existing one. Just as movies didn't kill radio. Just as TV didn't kill movies. An established medium can continue to flourish so long as it continues to offer a unique experience. And, as reader loyalty and growth demonstrate, magazines do.

Which is why people aren't giving up swimming, just because they also enjoy surfing.

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Will Charlie Sheen Leave the Show?

After seven seasons, the *Two and a Half Men* star may not return to his top-rated show. Here's why.

BY LYNETTE RICE

IT MUST BE BIZARRE to be **Charlie Sheen** these days. The 44-year-old actor is mired in legal woes and bad press after an alleged argument with his wife on Christmas Day resulted in a host of criminal charges. Meanwhile on TV, he is beloved. At 15 million viewers, *Two and a Half Men* remains the most watched sitcom. So it was surprising when a report surfaced last week that Sheen—whose contract expires when *Men* wraps filming its seventh season April 9—was planning to exit the show. "He's not coming back," a source told People.com. Another insider

BY THE NUMBERS

$850K
Charlie Sheen's paycheck per episode

$1 MIL
Sheen's reported new salary, should he stay

159
Episodes Sheen will have starred in over *Two and a Half Men*'s seven-season run

15 MIL
Average number of viewers the show has drawn this season

Jon Cryer and Charlie Sheen

Sheen with *Men* star Angus T. Jones

SHEEN: KEVORK DJANSEZIAN/GETTY IMAGES FOR PCA; WITH CRYER: GREG GAYNE/WARNER BROS./GETTY IMAGES; WITH JONES: CLIFF LIPSON/CBS PHOTO ARCHIVE VIA GETTY IMAGES

COMING SOON...IN 3-D!

It seems like everything's getting a 3-D makeover these days. Can you spot which of these projects is a fake?
—ADAM MARKOVITZ

A
PHISH
The jam band will swim into another dimension with a concert movie.

B
HEIDI MONTAG
She's planning a 3-D movie, and we're already planning our escape.

C
JACKASS
Test footage for a 3-D pic shows a toy helicopter tied to a penis. Ouch.

D
NINTENDO DS
Two screens, three dimensions, a million new ways to waste time.

E
CATS & DOGS: THE REVENGE OF KITTY GALORE
Doesn't the title say it all?

ANSWER: Trick question! They're all real. We've told you, 3-D is taking over the world.

said, "Leaving is 100 percent his idea." Unfortunately, there's an added wrinkle: CBS has already renewed *Men* for another two seasons.

Since Sheen hasn't officially told his bosses that he's quitting, execs at Warner Bros., the studio that produces the show, presumed that the actor was taking his salary negotiations public to secure an even larger raise. (It wouldn't be the first time—see: **Brad Garrett**, **Katherine Heigl**, and most recently, the cast of *Jersey Shore*.) Already, Warner Bros. had reportedly offered him nearly $1 million per episode, up from the $850,000 he receives today.

But a source close to the actor insists that this is no negotiation ploy. Sheen is exhausted and at a crossroads. He's still facing jail time for charges of felony menacing, criminal mischief, and third-degree assault from the dispute with his wife, **Brooke Mueller**; a trial date has been set for July 21. Moreover, Sheen can afford to take a step out of the spotlight, especially since he has a stake in *Men*'s syndication profits (not to mention the $18 million or so he raked in for this season).

The real question is whether *Men* can afford to go on without him. It wouldn't be unprecedented: *Laverne & Shirley* did one more season without **Cindy Williams** in 1982 (albeit with painful results). But such a change would likely hurt ad sales for *Men*, which reportedly commands north of $220,000 for a 30-second spot, and prompt CBS to bump the show from its 9 p.m. perch on Mondays in favor of *The Big Bang Theory*. Instead, it seems far more likely that Warner Bros. will persuade its volatile star to work an abbreviated schedule in order to assure fans and Madison Avenue that while Sheen may be down, he's definitely not out.

CAROL BURNETT PICKS HER FAVORITE TV SHOWS

With a new autobiography, *This Time Together*, on shelves, the ear-tugging queen of comedy shares her all-time favorite shows.

Your Show of Shows/Caesar's Hour (1950–57) "So many amazing talents came out of that. The writing staff, with Larry Gelbart and Neil Simon, was just amazing! I owe so much to [host] Sid Caesar. Variety shows are really what I love, and sadly, they just don't do them anymore."

Mary Tyler Moore Show (1970–77) "Mary Tyler Moore was the star, but she would also give it over to Betty White and to Ed Asner so they could shine. It was a true ensemble piece."

All in the Family (1971–79) "I couldn't wait to watch it when it was in its prime. To make Archie, who was so hideous, likable was just a triumph on the part of the writing and Carroll O'Connor's acting."

Frasier (1993–2004) "In the average sitcom, if you're going to do a joke, it's setup–punchline–laugh track, and you see it coming miles away. But not in *Frasier*. The way they'd say a line got a laugh, as opposed to the fact that it was an out-and-out joke. Ed Wynn was once quoted as saying something like 'Comics say funny things, comic actors say things funny.'"

30 Rock (2006–present) "I'd love to guest-star on it, I just think they're so good. In a way, it feels like the successor to *Mary*. Tina Fey's already on the road to being iconic."
—*Keith Staskiewicz*

Carol Burnett

PHISH: AMANDA SCHWAB/AP IMAGES; MONTAG: PAUL DRINKWATER/NBCU PHOTO BANK VIA AP IMAGES; *JACKASS*: SEAN CLIVER; CAESAR, MOORE, O'CONNOR: EVERETT COLLECTION (3); *FRASIER*: PAUL DRINKWATER/NBC; *30 ROCK*: MARY ELLEN MATTHEWS/NBC; BURNETT: MICHAEL KOVAC/FILMMAGIC.COM

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I CAN SEE A TV FROM MY HOUSE

Sarah Palin: TV Host, Politician, or Both?

Don't Miss This!
CHECK OUT JIMMY KIMMEL'S HILARIOUS SEND-UP, "SARAH PALIN COOKS ALASKA," ON HULU.COM

IN YOUR FACE, **Katie Couric: Sarah Palin** is now a TV news interviewer too. And her debut performance—April 1 on Fox News' *Real American Stories*—clearly appealed to her base. With a folksy salute to everyday people in difficult circumstances (such as the family of a soldier who died in Iraq), Palin drew 2 million viewers, beating both **Anderson Cooper** on CNN and *Countdown* on MSNBC. (Guess the hubbub over pulling the **LL Cool J** interview didn't do much damage.) Those ratings were enough to persuade Fox to make more: New episodes featuring Palin are now in the works.

Of course, the former governor started her career as a sportscaster on an Alaska news show. But is being a TV personality really her future? Or is the 46-year-old merely keeping her wink limber while she waits for the 2012 presidential campaign? Her recent stumping for **John McCain** and her Tea Party speeches indicate a continued interest in politics. But those on competing shows believe Palin, who recently inked a deal with Discovery for a documentary series on Alaska, will be sticking around TV for a while. "Once you've lost the vice presidential ticket, there's no future in politics," says **Lawrence O'Donnell**, a former Clinton aide who is currently a commentator on MSNBC. "This is the end—she has gone show business, from which she shall never return." One of the guys Palin beat on April 1 also thinks she has a career in cable news. "She could make it in this business," concedes **Keith Olbermann**. "On weekends." *—Benjamin Svetkey, with additional reporting by Keith Staskiewicz*

The same week Sarah Palin made her *American Stories* debut, she spoke at a Tea Party rally

THINGS THAT CAME OUT THIS WEEK

We know what you're thinking...but Ricky Martin actually came out last week. Still, there were a number of revelations (some major, some minor) in the celeb world. —TIM STACK

JESSE JAMES, FROM REHAB
Reportedly leaving rehab after a week only to check back in hours later? Then again, we know the dude has difficulty committing himself to one thing.

JEN ANISTON'S PERFUME NAME
The actress' debut scent will be called Lola Vie, which she says means "laughing at life." We guess "laughing at *The Bounty Hunter*" didn't sound as elegant.

THE IPAD
With all the advance hype, it felt like this came out a year ago. And yet we still waited in some very long Apple store lines. Luckily, we had our iPhones to play with.

ANNA PAQUIN, AS A BISEXUAL
Paquin revealed that she's bi in a PSA for a gay rights group. But after dating a vampire and an X-Man, is being interested in women really that surprising?

LIL WAYNE'S LETTERS FROM PRISON
The rapper, incarcerated for a year, penned a sweet blog post (at weezythanxyou.com) thanking his fans for their support.

REAL AMERICAN STORIES: COURTESY OF FOX NEWS; PALIN: ETHAN MILLER/GETTY IMAGES; JAMES: MATT SAYLES/AP IMAGES; ANISTON: SEMMER/FACE TO FACE/ABACAUSA.COM; PAQUIN: D. LONG/GLOBE PHOTOS/ZUMAPRESS.COM; LIL WAYNE: KEVIN MAZUR/WIREIMAGE.COM

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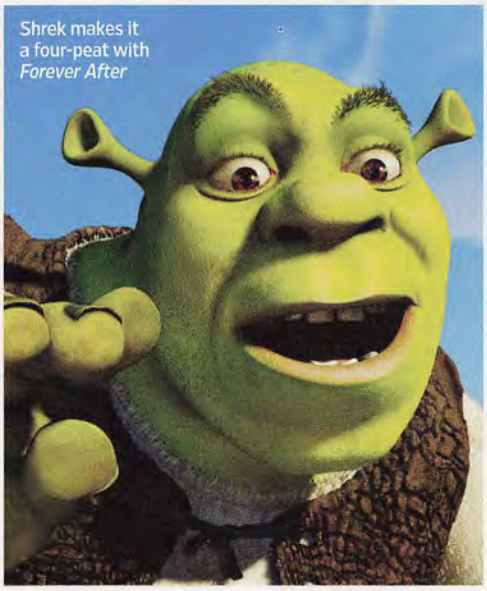

Shrek makes it a four-peat with *Forever After*

TREND WATCH

In Hollywood, the Movie Biz Goes Fourth

YOU KNOW WHAT they say: Fourth time's the charm. Well, actually, they don't say that anywhere except in Hollywood, where several major movie franchises are preparing their fourth installments. First up, *Shrek Forever After* hits screens May 21; *Scream 4* (slated for April 2011), *American Pie 4*, and *Austin Powers 4* will follow—all have gotten the green light. Other franchises mulling fourths: *Bourne* and *High School Musical*. And while the three-movie franchise certainly isn't dead, some—like celebrity numerologist Tania Gabrielle—think it's no surprise the pendulum has swung forward. "Four is a very powerful number," Gabrielle says. "It means manifestation." Huh? "The people who release movies understand numbers," Gabrielle explains, "and they know that this number will manifest for them." And by "manifest," Hollywood can only hope she means "clean up at the box office."
—*Tanner Stransky*

(From left) Courteney Cox, David Arquette, and Neve Campbell will return for *Scream 4*

Hit List

by Dan Snierson

1. Rage Against the Machine invite Susan Boyle to sing "Killing in the Name" with them at upcoming concert If my math is correct, their combined forces shall rock no harder than Evanescence, but no softer than the Goo Goo Dolls.

2. Ferrari from *Ferris Bueller's Day Off* up for auction Can be driven out Cameron's dad's window by the highest bidder!

3. *Clash of the Titans* remake scores $61.2 mil on opening weekend In related news, this old bottle of Grecian Formula still works!

4. Writer who alleged that Kelsey Grammer stole his idea for 2008 comedy *Swing Vote* settles with Grammer for $10 Considering the movie's box office gross, Kelsey kinda took it on the chin.

5. Justin Bieber becomes youngest male solo artist to chart No. 1 in more than four decades He was actually planning to pull off this feat last month, but he was busy BEING BORN.

6. Charlie Sheen considering quitting *Two and a Half Men* Charlie Sheen and more free time? What could possibly go wrong?

7. Heidi and Spencer blasted by Native Americans for renaming themselves Running Bear and White Wolf to become more spiritual How many ways to say it—they've gone off the reservation.

8. Ozzy's new song "Let Me Hear You Scream" to be unveiled on April 14 episode of *CSI: NY* In the episode, Mac and Stella discover trace urine on a national landmark and find themselves on the hunt for a serial bat-beheader.

9. Orlando Bloom asks for directions, assistance with his stalled motorbike from TMZ paparazzo and New York pedestrians Something to consider: If he signs up for premium service, he'll receive two free career jump starts per year.

10. *Lost*'s Yunjin Kim gets married in midst of shooting final scenes Guests said the ceremony was cool, but they still had unanswered questions about the couple at the end.

The Shaw Report

by Jessica Shaw

IN	FIVE MINUTES AGO	OUT
Despising Katie	Missing Didi	Lusting after Casey
Ojai	Palm Springs	Santa Barbara
Graylights	Brown lowlights	Red chunks

SHREK: DREAMWORKS; COX: LESTER COHEN/WIREIMAGE.COM; ARQUETTE: JEAN BAPTISTE LACROIX/WIREIMAGE.COM; CAMPBELL: SAMIR HUSSEIN/GETTY IMAGES; ILLUSTRATION BY JOHN UELAND; BOYLE: BRYAN BEDDER/GETTY IMAGES

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THE HOLLYWOOD INSIDER

Behind the scenes of the movie and TV biz

BY LYNETTE RICE & NICOLE SPERLING

Big Stars Fail to Ignite The Indie Box Office

LAST WEEKEND, **Susan Sarandon**, **Pierce Brosnan**, and **Carey Mulligan** debuted *The Greatest* to anything but great box office, with a $37,000 gross. It continues a disheartening trend: Big stars headlining indie movies are not translating into big hits. *Greenberg*, from director **Noah Baumbach** and star **Ben Stiller**, has earned Stiller's lowest gross—$2.3 million so far—since 1998's *Permanent Midnight*. **Kristen Stewart**'s punk biopic *The Runaways* has grossed only $1.9 million after three weeks. **Amanda Seyfried**—who helped take February's *Dear John* to $80 million—seduced both **Liam Neeson** and **Julianne Moore** in *Chloe* and still scrounged up less than $2 million. (Not to mention recent news of **Uma Thurman**'s *Motherhood* grossing only $132 in the U.K. after earning $93,000 in the U.S. last year.) What gives?

The problem may be less star power and more marketing. "I don't think putting a movie star into an indie film works unless the film's terrific or you're willing to back it up by spending the money it takes to reach that star's commercial audience," says Tom Ortenberg, former president of theatrical films at Lionsgate and The Weinstein Co. *The Runaways* opened fairly wide, but if the studio, Apparition, wanted Stewart's legion of *Twilight* fans to show up, the R rating didn't help. And *Chloe*, from director **Atom Egoyan**, may have suffered because it wasn't indie *enough*. "*Chloe* was one movie where if they had gone wide and spent the money, it could have worked as a sexy, erotic thriller," says one indie marketer. As for *Greenberg*, Focus Features says it's happy with the result. "This film was for very hardcore art moviegoers," says Jack Foley, Focus' president of distribution, who along with his team made sure to articulate to audiences that this wasn't your usual Ben Stiller. "It's very dangerous if you don't let people know that Ben's not doing *Night at the Museum*." *—NS*

Nightline's Cynthia McFadden

Late night's sleeper success story is...*Nightline*?!

Late-night TV's dirty little secret is this: Not everybody wants to wind down their day with a comedian. While **Jay Leno**, **David Letterman**, and **Jimmy Kimmel** fight over turf, ABC's *Nightline* has quietly emerged as a real competitor. This season, the news program coanchored by **Cynthia McFadden** is in second place after Letterman's *The Late Show* among total viewers (with 3.9 million) and is up double digits in key adult demographics. "People have become exhausted by the choices out there," says *Nightline* exec producer James Goldston. "The changes [at NBC] pushed viewers our way. There are many late-night comedians, but only one *Nightline*." *—LR*

Ben Stiller's *Greenberg* didn't set the box office on fire

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STILLER: FRED DUVAL/FILMMAGIC.COM; MCFADDEN: HEIDI GUTMAN/ABC

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THE AUSIELLO FILES

The latest scoop on the shows you love

BY MICHAEL AUSIELLO

Never Ben kissed: Michael Emerson's antagonist finally gets a love life

Lost Finds a Surprising Love Interest for Ben

Leave it to *Lost* to save Ben's knottiest twist for last: Next month, the show's enigmatic puppeteer will find himself mixed up in a most "unlikely romance," says one insider, declining to reveal whether Cupid strikes Ben (**Michael Emerson**) on the Island or in the "Sideways" world. "I don't think anyone will see it coming." Then again, as *Lost* speeds toward its May 23 series finale, it *has* started to seem as if Cupid is targeting just about everyone. Last week, there was the swoon-worthy Desmond-and-Penny follow-up to season 4's "The Constant," and this week's Hurley-centric outing features the return of **Cynthia Watros** as his ill-fated crush, Libby. Of course, with great love comes even greater heartbreak. I hear there's an episode late in the season that will go down as one of the show's deadliest *ever*. Quick, someone hold me!

Hot *Gossip*: Jenny Goes MIA Spotted: absolutely no sign of **Taylor Momsen** when *Gossip Girl* returns next season. A source close to the CW soap confirms that the actress will be absent for an unspecified number of episodes at the beginning of next season for creative reasons. "When you watch the finale next month," the insider adds, "you'll see that they're doing something *very* big with her character." Does an intervention qualify as big? If so, my guess is intervention!

SCOOPLETS

Anna Torv will break out in song. No, she is not guest-starring on *Glee*.

First Look: *Fringe the Musical*

Nope, that headline's not a belated April Fools' joke. On April 29, Fox's just-renewed *Fringe* will take a page from *Buffy the Vampire Slayer* and *Scrubs* by staging a musical episode inside the mind of mad scientist Walter (the Emmy-worthy **John Noble**). "We didn't set out to do a musical," maintains executive producer Jeff Pinkner. "We set out to do an episode that explored Walter's state of mind—he's dealing with some very upsetting news. When we realized that the way Walter would deal with such news would be to try to anesthetize himself with copious amounts of marijuana, well, singing and dancing became a natural outcome. The episode is, in many ways, the world as Walter sees it." **Anna Torv**'s Olivia—who adopts a retro private-eye persona—plays a central role in Walter's drug-induced fairy tale. Teases Pinkner: "It'll be interesting to see how Walter *really* perceives her."

Glenn Close

FX Nearing Verdict on *Damages*

Damages ball-breaker Patty Hewes (played by **Glenn Close**) is staring down her biggest adversary yet: shrinking viewership. Although an FX spokesperson declined to comment, sources confirm that the cable net is *thisclose* to pulling the plug on the acclaimed drama (which concludes its third season on April 19). Sony, the studio behind the Emmy magnet, is attempting to broker an eleventh-hour cost-sharing deal with DIRECTV—similar to the one that allowed NBC to keep *Friday Night Lights* alive. "DIRECTV is one of several outlets that have been approached," says an insider. "All options are on the table."

Michael Ausiello dishes out news daily on **EW.COM**

AUSIELLO PHOTOGRAPH BY MEREDITH JENKS; *LOST*: MARIO PEREZ/ABC; *FRINGE*: LIANE HENTSCHER/FOX; *DAMAGES*: FX; MOMSEN: ANDREW ECCLES/THE CW

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Janet Jackson's Guide to...
JANET JACKSON

The showbiz icon's role in *Tyler Perry's Why Did I Get Married Too?* (in theaters now) is just the latest in a career that spans more than 30 years of TV shows, movies, and music videos. Here, Jackson, 43, gives us a tour of some of her most memorable perfomances. **BY ADAM MARKOVITZ**

GOOD TIMES (1977–79)
"It was the first time I was away from my entire family, so I was very nervous that I was going to miss them," remembers Jackson of her role as Penny on the popular sitcom. "And I did. But there was a whole new family that I was surrounded with. And it was a second home for me."

(From left) Ja'net DuBois, Ben Powers, Janet Jackson, and Esther Rolle

With Todd Bridges

DIFF'RENT STROKES (1980–84)
Jackson played the girlfriend of **Todd Bridges'** character, Willis. "I think Todd liked me at the time, and that's how I really got the job," she laughs. "It was nice to be with other kids truly my age. And I knew that I wanted to be an actress at that time, even though that's when I got my first recording contract."

FAME (1984–85)
"I wasn't happy there," she says of her stint on the TV series. "My boyfriend at the time was having issues with substance abuse. So I was dealing with that and then having to come to work. I was late most of the time."

JACKSON: JIM SPELLMAN/WIREIMAGE.COM; GOOD TIMES, FAME: EVERETT COLLECTION (2); DIFF'RENT STROKES: MICHAEL OCHS ARCHIVES/GETTY IMAGES

"WHAT HAVE YOU DONE FOR ME LATELY" (1986)
"I definitely cringe," she says of her style in this **Paula Abdul**-choreographed video from the blockbuster album *Control*. "With the make-up and the wardrobe and the big hair. Especially the big hair. But back then, it all worked."

"LOVE WILL NEVER DO (WITHOUT YOU)" (1990)
"I wanted to show a different side of myself, to wear a dress," recalls Jackson of the video. "But when [director **Herb Ritts**] said jeans, I wasn't about to fight him. And it didn't hurt that I was standing next to **Antonio Sabato Jr.** all day long."

"SCREAM" (1995)
She says the best part of shooting the edgy video with **Michael Jackson** was "doing something that was different. And I know my brother loves to do different stuff. I should say 'my brother loved.' It's as if he's still...well, he still *is* around. And it turned out beautifully."

With Tupac Shakur

POETIC JUSTICE (1993)
Jackson starred as a young poet opposite the late actor-rapper **Tupac Shakur**. "I saw a side of him that very few get to see. There's this image of the bad boy. And I'm not saying that wasn't him. But he was so sweet and so fun. He was always cracking jokes. He loved teasing me."

NUTTY PROFESSOR II: THE KLUMPS (2000)
Jackson played a scientist who's the object of **Eddie Murphy**'s affection in the comedy sequel. "It was hard to keep a straight face," she says. "Every take, he would give you something different. It was great just to see his brilliance."

With Eddie Murphy

With Tyler Perry

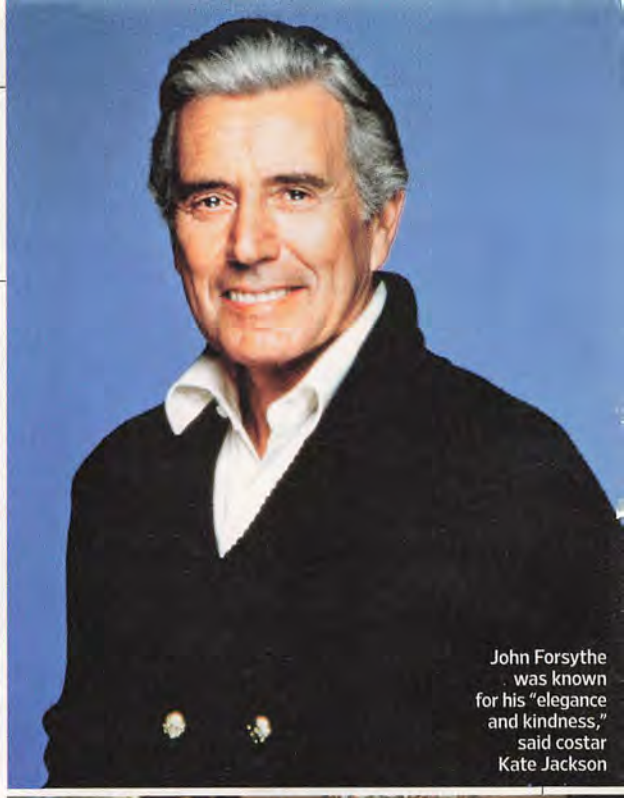
TYLER PERRY'S WHY DID I GET MARRIED TOO? (2010)
"It was draining," she says of the film's emotionally charged scenes revolving around marriages in crisis. (Jackson also co-wrote and sings the soundtrack's lead single, "Nothing.") "It helped to release a lot that was inside of me: anger, frustration, hurt, grief. It was very cathartic."

"LOVE WILL NEVER DO (WITHOUT YOU)": WENN.COM; POETIC JUSTICE: BUREAU L.A. COLLECTION/CORBIS; NUTTY PROFESSOR II: THE KLUMPS: EVERETT COLLECTION; TYLER PERRY'S WHY DID I GET MARRIED TOO?: QUANTRELL COLBERT

Remembering "Charlie": John Forsythe (1918–2010)

John Forsythe's commanding baritone left little question as to why **Farrah Fawcett**, **Jaclyn Smith**, and **Kate Jackson** would fight crime in his character's name on *Charlie's Angels*. And his onscreen presence, a unique mix of wit and gravitas, lent silver-haired *Dynasty* patriarch Blake Carrington a shocking likability despite his many heinous acts, up to and including murder. When Forsythe died on April 1 at his home in Santa Ynez, Calif., after a yearlong struggle with cancer, the 92-year-old left behind a string of iconic TV roles and grieving former costars. As *Dynasty*'s **Joan Collins** said in a statement, "He was one of the last true gentlemen of the acting profession."

Born John Lincoln Freund in New Jersey, the voice behind the Angels began his career, fittingly, as a radio actor and announcer for the Brooklyn Dodgers. And while he worked on Broadway and starred in several films, he truly made his mark in television. His stint as Charlie spanned the five-year run of *Angels*, from 1976 to 1981, and continued through the film updates (in 2000 and 2003) starring **Drew Barrymore**, **Cameron Diaz**, and **Lucy Liu**. His portrayal of the ruthless oil mogul at the center of quintessential '80s melodrama *Dynasty* earned him three Emmy nominations and two Golden Globe wins. "I really thought of him like my own father, so much that I asked him to walk me down the aisle in my real wedding," TV daughter **Pamela Sue Martin**, who played the original Fallon Carrington, tells EW. "He was a true patriarch of a man. I will always remember him winking and making me laugh, always looking out for me and everyone else." *—Jennifer Armstrong*



John Forsythe was known for his "elegance and kindness," said costar Kate Jackson

The actor on *Dynasty* with Linda Evans (left) and Joan Collins

MARRIED

Lost's **Yunjin Kim**, 36, wed boyfriend Jeong Hyeok Park March 28 in Hawaii, where the ABC show is filming its final season.

Yunjin Kim

BIRTHS

Rescue Me actress **Andrea Roth**, 42, and producer Todd Biermann (*Trading Spaces*) welcomed their first child, Ava Reese, March 29 in Philadelphia.

SPLITS

Wayne's World star **Tia Carrere**, 43, filed for divorce from photojournalist Simon Wakelin, her husband of seven years, April 1 in L.A. She seeks sole physical custody of their 4-year-old daughter.

ANNOUNCED

This year's Lollapalooza headliners will be **Soundgarden**, **Green Day**, and pale pop sensation **Lady Gaga**, who runs the risk of getting a tan over the course of the rock festival, which takes place Aug. 6–8 at Chicago's Grant Park. **Arcade Fire**, **Phoenix**, and **the Strokes** are also set to appear.

COURTS

The man accused of stalking **Jennifer Garner** and **Ben Affleck**, both 37, was found not guilty by reason of insanity in an L.A. court March 30. Steven Richard Burky, who had pleaded no contest to charges of felony stalking, was placed in a California hospital. The judge also issued a 10-year restraining order preventing Burky from coming within 500 feet of the actors or their kids.... Lawyers for **Michael Jackson**'s doctor **Conrad Murray**, 57, filed papers April 1 in an

Jennifer Garner and Ben Affleck

FORSYTHE: AARON SPELLING PRODUCTIONS/EVERETT COLLECTION; *DYNASTY*: EVERETT COLLECTION; KIM: PNP/WENN; GARNER AND AFFLECK: GEORGE PIMENTEL/WIREIMAGE.COM

attempt to retain Murray's medical license while he is tried for his role in the pop star's death. (Earlier this year, the California Medical Board petitioned to have his license revoked.) Murray has pleaded not guilty to involuntary manslaughter. On April 5, he came face-to-face with members of the Jackson family at a pretrial hearing in L.A.; he'll be back in court June 14.

FINED

Erykah Badu, 39, has been fined $500 for disorderly conduct, Dallas police announced April 2. The charges stem from the singer's controversial public video shoot for "Window Seat," in which she stripped off her clothes and pretended to be shot in the city's Dealey Plaza (where John F. Kennedy was assassinated).

Erykah Badu

STILL SORRY

The **Tiger Woods** contrition tour rolled along April 5, as the 34-year-old golfer—who's looking for his fifth Masters title—held a press conference in Augusta, Ga. It was his third (third!) televised mea culpa, but this time Woods *finally* seemed human while discussing his November car crash and the ensuing sex scandal. "I missed my son's first birthday," said Woods, who spent 45 days in rehab. "I vowed I would never miss another one after that. I can't go back to [the way] I was."

Tiger Woods

DEATHS

David Mills, an Emmy-winning writer for *The Wire*, *ER*, and *NYPD Blue*, died March 30 in New Orleans after collapsing from what doctors believe was a brain aneurysm. He was 48.... **Jamie Escalante**, the East Los Angeles math teacher whose story inspired the 1988 movie *Stand and Deliver*, passed away March 30 in Reno after battling bladder cancer. He was 79.... **Herb Ellis**, a jazz guitarist known for his work with Ella Fitzgerald, died March 28 in L.A. The 88-year-old—a former member of the Oscar Peterson Trio—succumbed to Alzheimer's complications.... Comic-book artist and former DC Comics executive editor **Dick Giordano** died March 27 in Daytona Beach, Fla., after suffering complications from leukemia treatment. He was 77. *—Archana Ram, with additional reporting by Stewart Allen*

BIRTHDAYS

Kristen Stewart, 20
April 9

Jeff Zucker, 45
April 9

David Letterman, 63
April 12

Abigail Breslin, 14
April 14

Seth Rogen, 28
April 15

Nicollette Sheridan Sues *Housewives* Creator Marc Cherry for $20 Million

Even for the residents of Wisteria Lane, this is some *serious* drama. On April 5, **Nicollette Sheridan**, 46, slapped her old bosses at *Desperate Housewives* with a $20 million lawsuit. According to papers filed in L.A., the actress claims series creator Marc Cherry, 48, "forcefully" struck her "across her face and head" in September 2008. She also alleges that when she complained to network execs, "Cherry arranged to have Sheridan terminated from the show, resulting in her losing millions." ABC said in a statement, "While we have yet to see the actual complaint, we investigated similar claims made by Ms. Sheridan last year and found them to be without merit." *—AR*

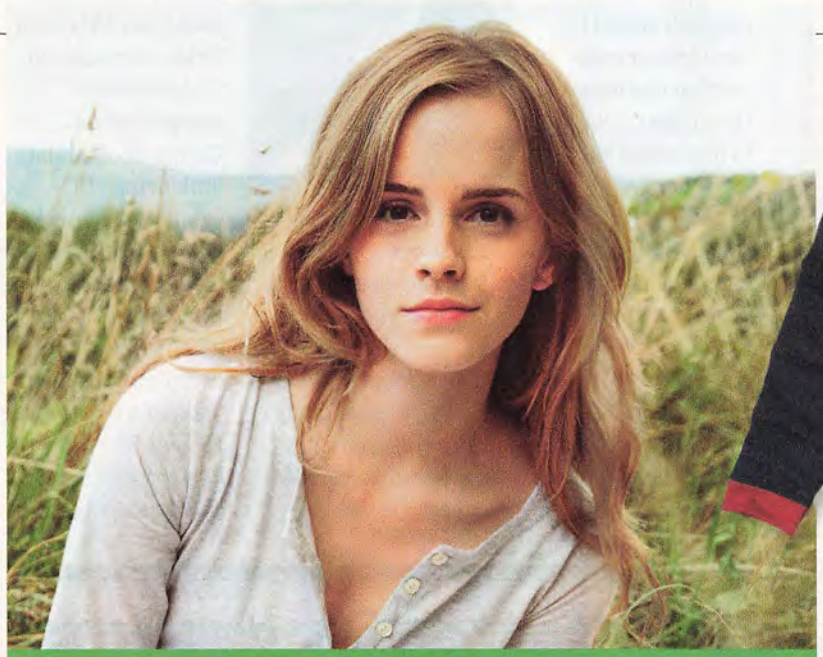
Nicollette Sheridan and Marc Cherry in 2005

BADU: BRYAN BEDDER/GETTY IMAGES; WOODS: ANDREW REDINGTON/GETTY IMAGES; STEWART: DAVID KRIEGER/BAUERGRIFFINONLINE.COM; SHERIDAN AND CHERRY: JEFFREY MAYER/WIREIMAGE.COM

Stars Go Green

In honor of Earth Day, we round up the latest celebrity collaborations that put an eco spin on style.

BY ARCHANA RAM



EMMA WATSON FOR PEOPLE TREE

The project The *Harry Potter* actress put her fashion acumen to good use to collaborate with British brand People Tree—known for its sustainable and fair-trade policies—on a casual line. **Buy it** Her designs, including the "Kelly" cardigan ($89), are available at peopletree.co.uk, which ships to the U.S.

CHARLIZE THERON FOR TOMS

The project On behalf of her Africa Outreach Project, Theron created a special design for TOMS, a footwear line that incorporates sustainable materials and donates one pair of shoes to a child in need for every pair sold. **Buy it** Theron's "Baobab" shoes ($54), which sold out soon after their debut, will be back in stock in May at toms.com.

SELENA GOMEZ FOR KMART

The project The Disney star partnered with Kmart for Dream Out Loud, her first fashion line, which is aimed at teens and uses recycled materials and organic cotton. **Buy it** The line—including the outfit Gomez is wearing above—will be available in Kmart stores in July.

JULIANNE MOORE FOR KIEHL'S

The project For the second year running, Moore and other celebrities have designed limited-edition bottles for Kiehl's. Proceeds benefit the Rainforest Alliance; Kiehl's hopes to double its donation from last year. **Buy it** The Açaí toning mist ($26) can be found at kiehls.com.

THERON: KEVORK DJANSEZIAN/GETTY IMAGES; GOMEZ: ALBERT MICHAEL/STARTRAKSPHOTO.COM; MOORE: JEMAL COUNTESS/GETTY IMAGES

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STAR WARS EXCLUSIVE

THE EMPIRE IS BACK!

Harrison Ford, Carrie Fisher, and Mark Hamill on location in Finse, Norway

GEORGE LUCAS celebrates the 30th anniversary of his landmark sequel by opening his vault of rare & **NEVER-BEFORE-SEEN PHOTOS** for an upcoming book. Plus, we explain why *The Empire Strikes Back* remains the ultimate *Star Wars* film.

BY DALTON ROSS

FOR MORE INFORMATION, VISIT READSTARWARS.COM

Star Wars ®: The Making of The Empire Strikes Back™ by J.W. Rinzler, foreword by Ridley Scott. Copyright © 2010 by Lucasfilm Ltd. (October 2010) Published by arrangement with Del Rey, an imprint of the Random House Publishing Group, a division of Random House, Inc.

EXCLUSIVE!

NEVER-BEFORE-SEEN PHOTOS!

STAR WARS hit theaters on May 25, 1977, and it was unlike anything we'd ever seen. The perfect marriage of story and spectacle, the movie gave us a familiar plotline (save the princess!) in a most unfamiliar setting (outer space, with aliens, droids, Sith lords, and an entire cantina full of oddballs). There is little doubt that it changed filmmaking forever, taking *Jaws*' introduction of the "event movie" and blasting it into an entirely new galaxy far, far away. Funny, then, that when most *Star Wars* aficionados go back to watch their favorite installment from the franchise—and we do this a lot—it is not the original film we gravitate toward, but rather its follow-up, *The Empire Strikes Back*.

Released 30 years ago, on May 21, 1980, *Empire* took everything *Star Wars* did and made it bigger (the giant AT-AT ground assault on Hoth remains one of the most gripping battle sequences ever filmed) and better (Luke Skywalker doesn't waste half the movie whining about his

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Executive producer George Lucas (second from left) pays a visit to the set to check in with stars Hamill, Fisher, and Ford

(Top) Ford gets muddied up for a mold of his face that will later be used for the famous carbonite scene; (below) both Ford and a boom mic take in Hamill and Fisher's big kiss

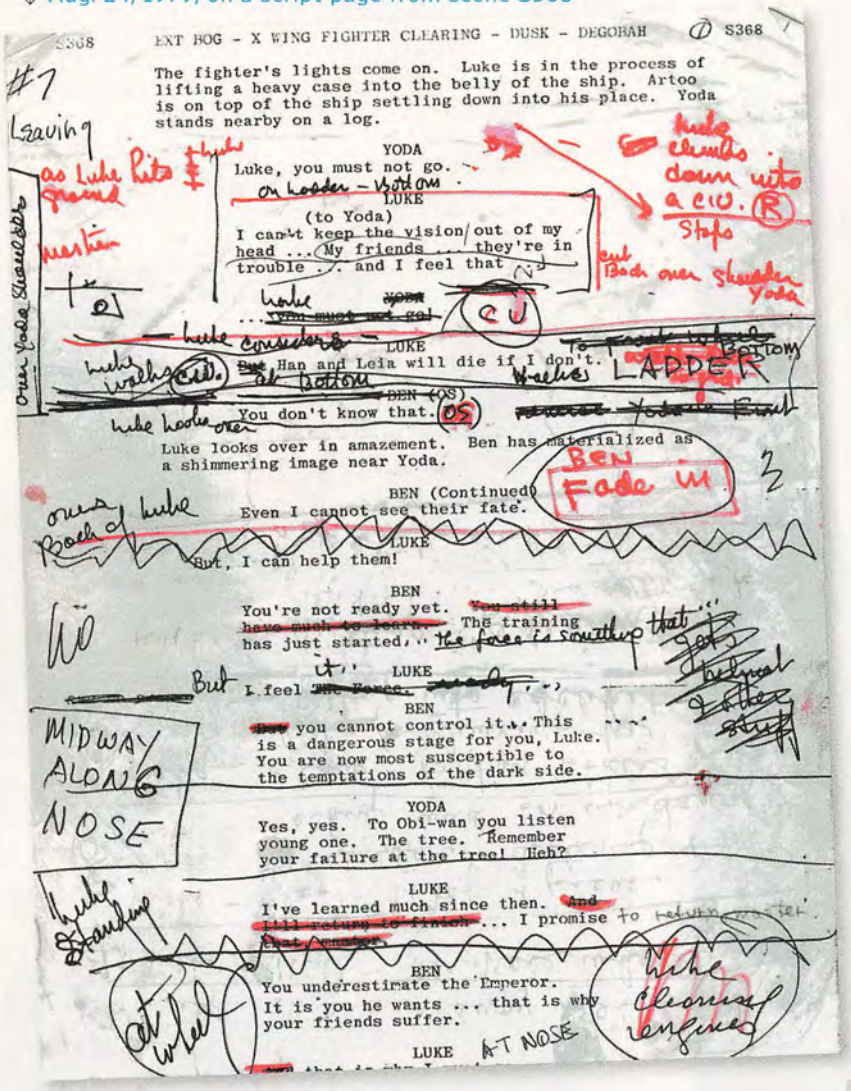
MARK HAMILL:
"Actually, Harrison and I never fought in either picture. It was Carrie and I who had the **screaming matches** from time to time, though afterward neither of us could remember what they were about."

(THIS SPREAD) HAMILL, LUCAS, FISHER, AND FORD: HAMILL AND FISHER KISSING: GEORGE WHITEAR (2)

stupid power converters). Now a new book arriving this October, *Star Wars: The Making of The Empire Strikes Back*, goes behind the scenes of the epic space saga in exhaustive detail, providing rare and never-before-seen photos and quotes from the cast and crew, some of which you can enjoy right here in an exclusive sneak peek.

Empire is no ordinary sequel. While most follow-up films are known for introducing annoying new characters that merely detract from the original—think the jive-talking robots from the

Director Irvin Kershner's notes and revisions (based on conversations with Lucas) from Aug. 24, 1979, on a script page from scene S368



S368 EXT BOG - X WING FIGHTER CLEARING - DUSK - DEGOBAH S368

The fighter's lights come on. Luke is in the process of lifting a heavy case into the belly of the ship. Artoo is on top of the ship settling down into his place. Yoda stands nearby on a log.

YODA
Luke, you must not go.

LUKE
(to Yoda)
I can't keep the vision out of my head ... My friends ... they're in trouble ... and I feel that

YODA
... you must not go!

LUKE
But Han and Leia will die if I don't.

BEN (OS)
You don't know that.

Luke looks over in amazement. Ben has materialized as a shimmering image near Yoda.

BEN (Continued)
Even I cannot see their fate.

LUKE
But, I can help them!

BEN
You're not ready yet. The training has just started.

LUKE
But I feel it.

BEN
But you cannot control it. This is a dangerous stage for you, Luke. You are now most susceptible to the temptations of the dark side.

YODA
Yes, yes. To Obi-wan you listen young one. The tree. Remember your failure at the tree! Heh?

LUKE
I've learned much since then. I promise

BEN
You underestimate the Emperor. It is you he wants ... that is why your friends suffer.

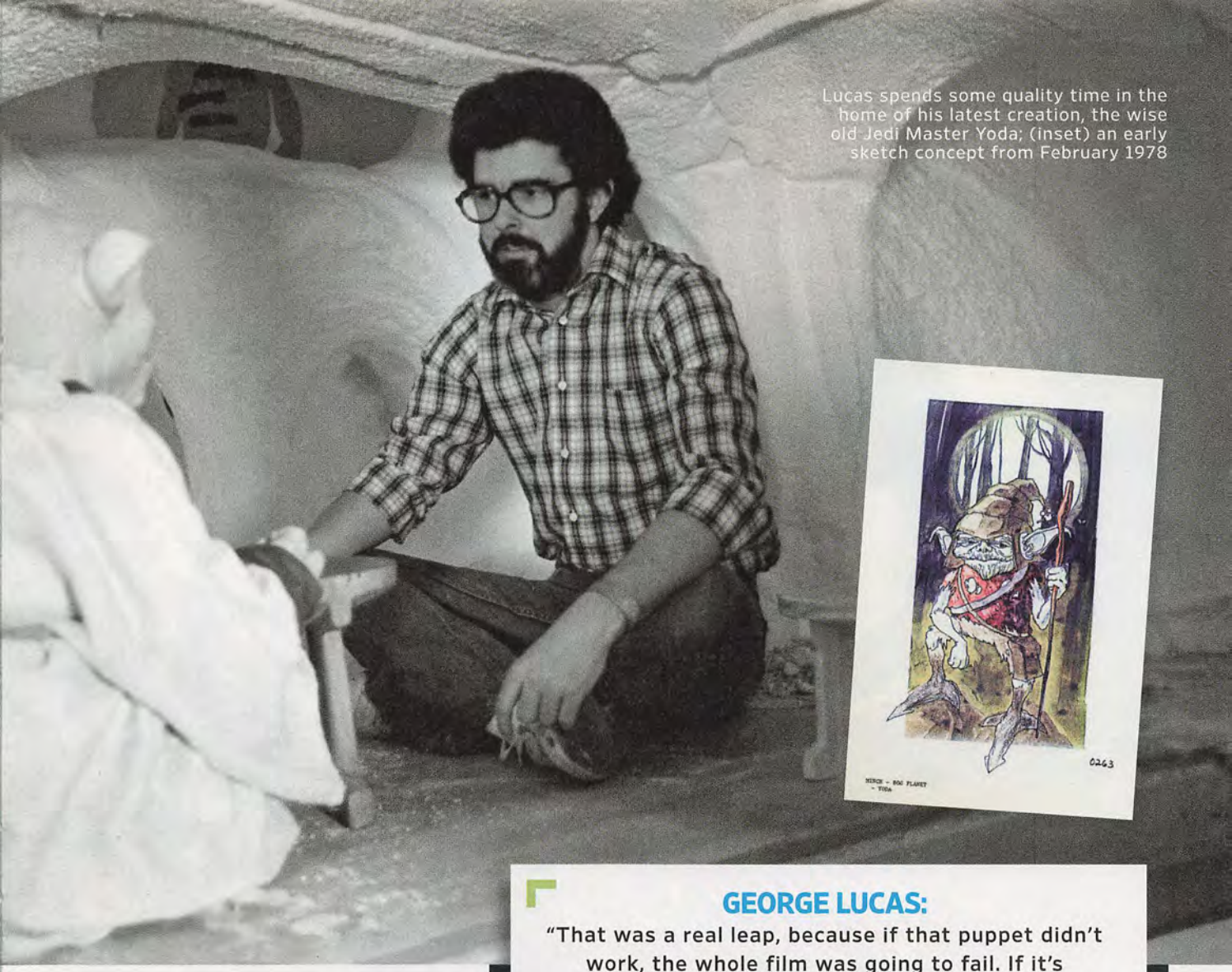
LUKE

Fisher and Chewbacca (Peter Mayhew) live it up in Cloud City

FISHER AND MAYHEW AS CHEWBACCA: GEORGE WHITEAR

CARRIE FISHER:

"Eric Idle had returned from Tunisia, where Monty Python were shooting *Life of Brian* [1979]. And he brought over what I believe he called 'Tunisian Table-Cleaner,' which was a *beverage*. Well, Harrison came over and the **Rolling Stones came over**, and I think we stayed up most of the night. So when we arrived at Cloud City, we were very happy."



Lucas spends some quality time in the home of his latest creation, the wise old Jedi Master Yoda; (inset) an early sketch concept from February 1978

GEORGE LUCAS:
"That was a real leap, because if that puppet didn't work, the whole film was going to fail. If it's a Muppet, if it's **Kermit running around**, the whole movie will collapse under the weight of it."

second *Transformers* movie, or, a bit closer to home, the unfortunate Jar Jar Binks experiment—amazingly, all the newbies in *Empire* became instant fan favorites. There's the pint-size Jedi Master Yoda, who, as a puppet, really could have been a disaster of epic proportions; enigmatic bounty hunter Boba Fett; smooth-talkin' Lando Calrissian (Billy Dee Williams); and, of course, Lobot—a silent yet striking Kojak-looking wannabe with an awesome computer fashion accessory wrapped around his head. They all help elevate *Empire* beyond mere sequel status.

But what makes *The Empire Strikes Back* the greatest and grandest of all *Star Wars* films is its emotional resonance. This is no feel-good popcorn film, as the Rebel Alliance is on the receiving end of a pretty much continuous loop of butt kickings, starting from the very first line of the opening crawl: "It is a dark time for the Rebellion." Sure, in *Star Wars* (later retitled, somewhat lamely, *Episode IV: A New Hope*) an entire planet is destroyed from afar—Alderaan, R.I.P.—but for the main characters, the only real moment of dread in *that* movie is when they get stuck in a room full of stinky garbage. Compare that with *Empire*: Luke (Mark Hamill) is mauled by a wampa two minutes into the film, and then later gets his hand chopped off, Han Solo (Harrison Ford) is tortured and then encased in carbonite, C-3PO (Anthony Daniels) is blasted to bits and then has his head tossed around by a bunch of freaky-looking Ugnaughts, Leia (Carrie Fisher) is forced to wear a truly ridiculous hairstyle in Cloud City, and when Lando *finally* does something right for a change, he is rewarded by being practically strangled by a Wookiee. Instead of a tidy happy ending with parades and medals, the good guys' big triumph here is merely surviving and living to fight another day. It's tough to be a hero in *Empire*, which, in turn, makes these heroes all the more interesting.

And *Empire*'s evildoers are just as intriguing. Boba Fett utters only three lines in the entire movie, but he's a commanding presence with his funky armor and streetlight-inspired spaceship. Darth Vader, meanwhile, reaches new

LUCAS AND YODA: GARY KURTZ

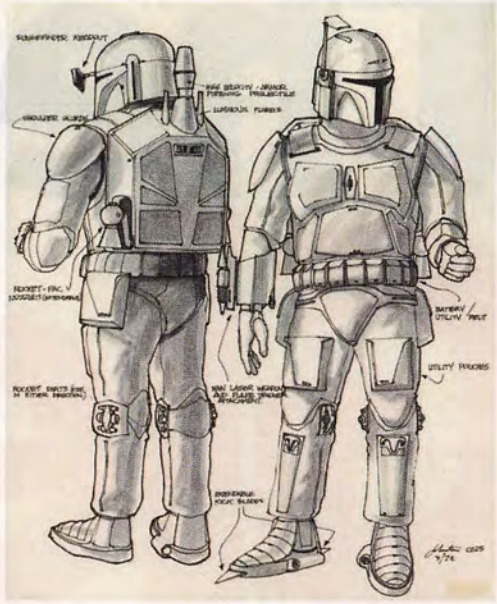
Kenny Baker (R2-D2) and Anthony Daniels (C-3PO) get rewired on board the *Millennium Falcon*

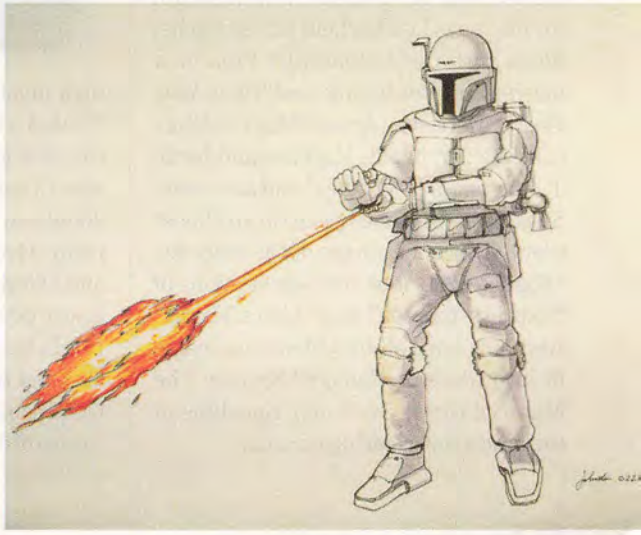
heights of badassery, killing any Imperial officer who displeases him, and, yes, cutting off his own son's hand. Again: *his own son's hand*! That epic lightsaber duel between Vader and Luke makes *A New Hope*'s Vader vs. Obi-Wan Kenobi face-off appear to have been filmed in slow motion, and culminates in the jaw-dropping "I am your father" line, one of the best twists in cinematic history.

Of course, much credit must go to Irvin Kershner—who took over directing duties on *Empire* from George Lucas so that the latter could focus his energies on a myriad of production issues—for expanding the range of emotions available to actors like Hamill and Ford, and for creating the dark, moody ambience that permeates the film. Lucas also deserves kudos for having the guts to make a film showing characters audiences had grown to love basically being pummeled for two hours. It made their struggle more real, and their (albeit small) successes that much more special. It's why 30 years later, the Force is still strong with *The Empire Strikes Back*. ■

BAKER AND DANIELS: GEORGE WHITEAR; EARLY BOBA FETT CONCEPT DESIGNS: JOE JOHNSTON

Early concept designs for the baddest bounty hunter in the galaxy, Boba Fett, from February to March 1978





C-3PO'S ANTHONY DANIELS:

"My costume in *Empire* is lighter, with no cutting edges. The first one had 20 parts and this one only has 11. But it's still most inelegant, I assure you. By the end of the day, I feel quite disgusting. But I get to take it off if there's to be a waiting period of over 20 minutes, which I would never have been permitted to do during the filming of *Star Wars*. If I walk to the set, I'm so tired by the time I get there that I haven't much energy left for the scene—so they put me on a luggage trolley, **tilt me back**, and push me around."

The Retur Glee

★5 REASONS WE'RE EXCITED★

You'd have to have been wearing some serious soundproof headphones not to hear the deafening hype surrounding Fox's *Glee*. The cast has performed everywhere from the White House to *Oprah*, elevating the series to a veritable pop culture obsession—even though it's been on hiatus for a full four months. Now, with its first season's final nine episodes set to begin airing April 13 after *American Idol*, more eyes than ever will be on the musical comedy. So what does that mean for Gleeks? EW gives you the best reasons to tune in for this next batch of episodes, including—**SPOILER ALERT!**—major plot twists (Puck and Mercedes?!) and ginormous musical numbers (Gaga!).

1 ONE WORD: MADONNA

EW first broke news of the Madge-themed episode last fall, and now it's become a reality (airing April 20). "I have to say that the Madonna episode is the best hour of television I've ever seen in my life," says Lea Michele, whose Rachel duets with Cory Monteith's Finn on a mash-up of "Borderline" and "Open Your Heart." Mercedes (Amber Riley) and Kurt (Chris Colfer) handle Madonna and Justin Timberlake's "4 Minutes" and also assist Sue Sylvester (Jane Lynch) in an almost scene-by-scene remake of the video for "Vogue." Plus, look for *Glee* versions of "Express Yourself" and "Like a Virgin." And how does all this Madonna magic fit into *Glee*'s mythology? Simple: The Material Girl is Sue's idol. Speaking of that tracksuit-wearing tyrant...

2 TWO MORE WORDS: SUE SYLVESTER

After being suspended and escaping to her condo in Boca Raton, Sue returns—thanks to some sexual blackmail involving Principal Figgins (Iqbal Theba)—with renewed hatred toward the glee club. "I'm back to my tricks," says Lynch. "We have a new character—Jonathan Groff plays Jesse St. James from [rival choir] Vocal Adrenaline—and I kind of help try to get Rachel to fall in love with this kid, get her off her game." But in between all her plotting, Sue will also find time to pay homage to another blond pop star: Olivia Newton-John. When a video of Sue Jazzercising is leaked (much

nof

NEW TUNES! NEW TWISTS! NEW TOTALLY COOL GUEST STARS! HERE'S WHAT FANS HAVE TO LOOK FORWARD TO WITH THE RETURN OF THE SHOW THAT'S GOT EVERYBODY SINGING.

BY TIM STACK
Photograph by Ture Lillegraven

Matthew Morrison, Lea Michele, and Cory Monteith

The cast performs the Beatles' "Hello Goodbye" in an upcoming musical number

to her dismay), the *Grease* star reaches out to the embarrassed Cheerios coach. "She gives me a call and says let's remake the 'Physical' video for a new generation," explains Lynch. "'You've been humiliated, I was humiliated by my video, so let's get out there and let's redeem ourselves.'"

3 GREAT GUEST STARS

Broadway veterans Idina Menzel (*Wicked*) and Groff (left, *Spring Awakening*) both appear in multiple episodes as Vocal Adrenaline's coach and star singer, respectively. Groff's character romances Rachel and also joins New Directions, but his motives are unclear. "He's a little badass," says Groff, who's real-life BFFs with Michele since their time together on stage in *Awakening*. "It's the first time that Rachel has met someone who wants to be a star as much as she does and is equally ambitious." Menzel's *Wicked* co-star Kristin Chenoweth will also return for one episode as April Rhodes to duet with Matthew Morrison's Will on a medley of Burt Bacharach's "One Less Bell to Answer" and "A House Is Not a Home." "That's my favorite thing we've done so far on the show," says co-creator Ryan Murphy. "It's very intricately choreographed and very emotional."

Molly Shannon will bring the funny as McKinley's new home ec teacher and badminton coach, Brenda Castle, who squares off against Sue. "She's the one character that puts Sue back on her heels," says Lynch. "She gets right in my grill and she's not afraid of me." And in a casting move that has Gleeks—and geeks—all atwitter, Neil Patrick Harris and his *Dr. Horrible* director, Joss Whedon, will reunite for a May episode in which the *How I Met Your Mother* star plays Bryan Ryan, a former classmate of Will's who attempts to cut funding for glee club. Horrible, indeed!

5 CRAZY PLOT TWISTS

"I think we did a lot of Rachel/Finn [in the first 13 episodes], and in the back nine, everyone has a lot of stories and a chance to shine," says Murphy. "We're just letting you know a lot more about the supporting characters." To that end, wheelchair-bound Artie (Kevin McHale) and gothy Tina (Jenna Ushkowitz) will reconcile and further their romance. Kurt and Mercedes join the Cheerios, which leads Mercedes to question her weight after being badgered by Sue. However, she finds an unlikely supporter in pregnant Quinn (Dianna Agron). Meanwhile, lovestruck Kurt sets up his father (Mike O'Malley) with Finn's mother (Carole Hudson), which creates even more awkward moments between the two glee guys. And Will and Emma's (Jayma Mays) relationship continues to be, well, complicated. "Will might slut it up a bit," says Morrison. "He married his high school sweetheart, so this is his first time being single in 15 years." Speaking of sluttin' it up, bad boy Puck (Mark Salling) will have romantic entanglements with both Rachel and Mercedes while still dealing with his feelings for Quinn. (Says Murphy, "He's a man-whore, and we love it.") But the biggest surprise for the producers is *Glee*'s success. "Everybody who's involved in the show is like, 'How the hell did this happen?'" says Murphy. "I'm not afraid of the hype, and the reason I say that is I've seen the back nine and they're spectacular." ■ *(Additional reporting by Archana Ram and Tanner Stransky)*

4 HUGE MUSICAL NUMBERS

Get pumped to see more elaborate production numbers. "We tried to push it a little more," says co-creator Brad Falchuk. "There will be more musical numbers, and they will be more spectacular." One of them will be the cast's cover of Lady Gaga's "Bad Romance," which will have the kids dressed as various Gaga incarnations. "All the costumes are outrageous and legit," says Colfer. "I actually went to the tailor this morning who makes the real Gaga outfits. They're going all out." Also expect covers of hits by Kiss, Bruce Springsteen, Vanilla Ice, and MC Hammer, as well as a classic jam from Mark Wahlberg's oeuvre. "Puck and Finn are doing 'Good Vibrations' by Marky Mark and the Funky Bunch," says Monteith. "We're all rapping and [doing] these super '90s dance moves. It's incredible."

(PAGE 42) LYNCH: PATRICK ECCLESINE/FOX; (THIS PAGE) CARIN BAER/FOX (2)

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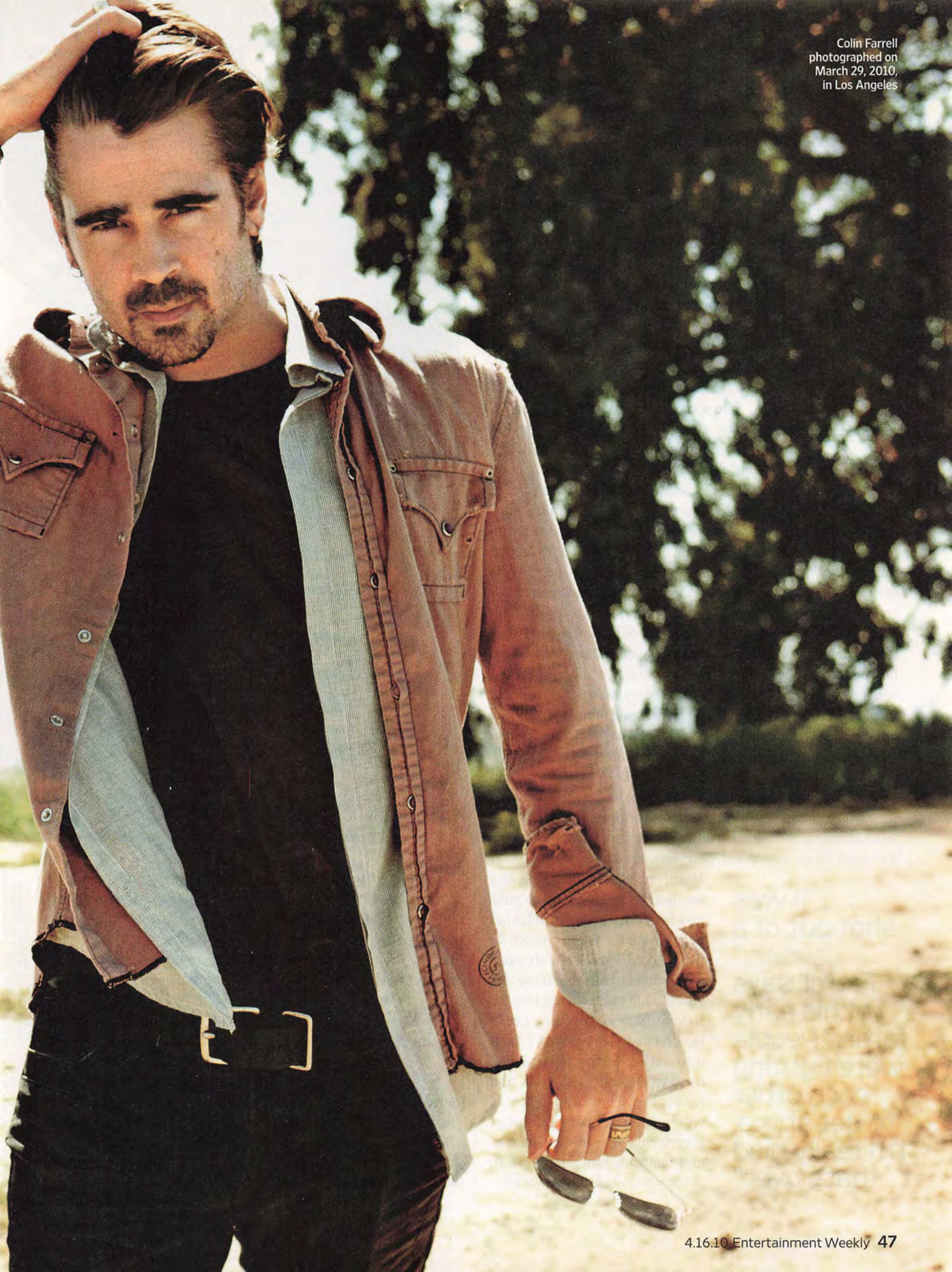
He was Hollywood's hottest **BAD BOY**, but after a series of **FLOPS** (and a stint in **REHAB**), he's now older, wiser, and delivering the **BEST WORK** of his **CAREER**.

COLIN FARRELL

THE SEQUEL

By Josh Rottenberg

PHOTOGRAPHS BY ART STREIBER



Colin Farrell photographed on March 29, 2010, in Los Angeles

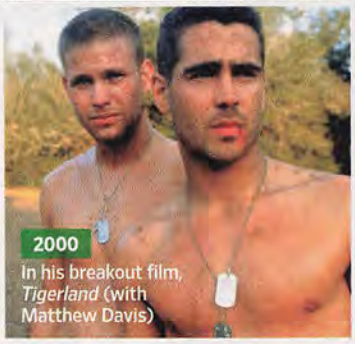
IN AN EARLIER ERA of Colin Farrell's life, this would have been a four-alarm-hangover afternoon. It's the day after St. Patrick's Day, and Farrell sits at a table overlooking the pool at L.A.'s Roosevelt Hotel, smiling at how different this moment would have been just a few years ago. "We would have been down there, to begin with, not up here—and we wouldn't have been alone," he says, pointing at the sun-dappled pool area crowded with young women in bikinis. "It would have manifested itself into something completely out of all of our control. And you'd have gotten some great f---ing print." Instead, this year, Farrell spent St. Patrick's Day taping a guest appearance on *Sesame Street*, chatting with Elmo about the word *investigate*.

It's been a decade now since Farrell vaulted to overnight stardom—hailed, with his scruffy good looks and easy, rakish charm, as "the Irish Brad Pitt." On screen, in films like *Minority Report*, *Phone Booth*, *S.W.A.T.*, and *The Recruit*, he became one of Hollywood's most in-demand and highly paid leading men. Off screen, he was the preeminent bad boy, an unapologetic hell-raiser whose exploits became the stuff of instant legend: epic tales of drinking and drugging; profanity-laced interviews where he'd overshare about sleeping with prostitutes and hanging out with crack addicts; endless romantic conquests; a 2005 scandal involving a sex tape. Then, following a string of high-profile box office disappointments—*Alexander*, *The New World*, and *Miami Vice*—and a stint in rehab, that old Farrell all but vanished.

In the past couple of years, a new Farrell—now 33, sober, and the father of two—has begun to introduce himself to audiences through acclaimed performances in a handful of smaller films: as an angst-ridden hitman in 2008's *In Bruges*, for which he won a Golden Globe award last year; as a country singer in *Crazy Heart*; and coming this June, as a small-town fisherman who pulls up a mysterious woman in his net in the Irish fairy tale *Ondine*. In the process, Farrell has stripped away what he calls the "noise and chaos" that surrounded him for so long. "A few years ago, I realized I'd lost sight of why I went into acting in the first place," he says. "I had to go back and remember." The question now is, will moviegoers set aside what Farrell calls "the tawdry infamy" and embrace him simply as an actor, without all the fireworks?

"I was shot out of a cannon," Farrell says of his early fame. "People were fighting each other to get at me. I'm really glad that's over."

2003 Farrell attends the London premiere of *Intermission*



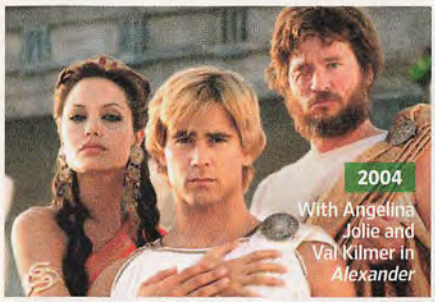
2000 In his breakout film, *Tigerland* (with Matthew Davis)

2003 With then girlfriend Kim Bordenave, the mother of his son James

Ondine writer-director Neil Jordan says that for all its improbable twists and extremes, Farrell's story is actually an old one. "It happens to a lot of people," Jordan says. "They go to Hollywood and end up doing a lot of huge films that don't really display their talents. Then they take an opportunity to step back a little bit, and you can see what great actors they are."

RAISED IN A middle-class Dublin family, Farrell showed no real interest in much beyond soccer and troublemaking until he took an acting class at 17. Five years later, after working on an Irish TV drama series, he found himself starring as a rebellious soldier from Texas in his first American movie, a Vietnam War drama called *Tigerland*, having won over director Joel Schumacher with a homemade audition tape. Even before the film was released, buzz began building around Farrell's riveting performance.

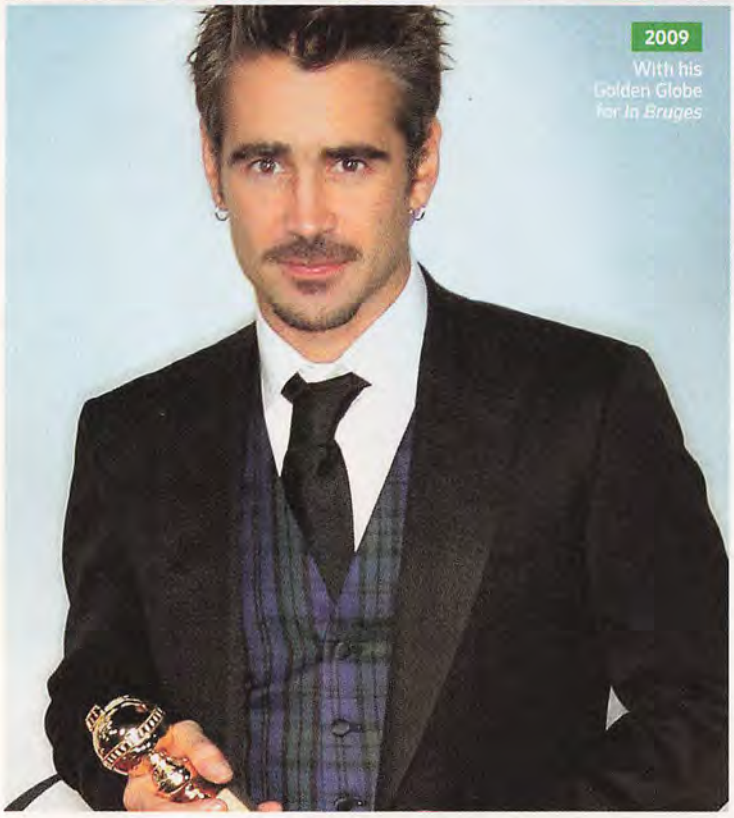
(PREVIOUS SPREAD) STYLING: SHARON WILLIAMS/CELESTINEAGENCY.COM; GROOMING: BARBARA CLEMENTS/ALTERNATIVE APPAREL; PANTS AND STRIPED BUTTON-DOWN J. LINDEBERG; T-SHIRT: ALTERNATIVE APPAREL; PANTS: DIESEL; SHIRT: CORPUS; (THIS PAGE) IN LONDON: RUNE HELLESTAD/CORBIS; *TIGERLAND*: GENE PAGE WITH BORDENAVE: FRED PROUSER/REUTERS/CORBIS



2004
With Angelina Jolie and Val Kilmer in *Alexander*

2006
With Jamie Foxx in *Miami Vice*

2009
With Jeff Bridges in *Crazy Heart*



2009
With his Golden Globe for *In Bruges*

2010
With *Ondine* costar Alicja Bachleda, his girlfriend and mother of his 6-month-old, Henry

ALEXANDER: JAAP BUITENDIJK; *MIAMI VICE*: FRANK CONNOR; AT GOLDEN GLOBES: FREDERICK M. BROWN/ GETTY IMAGES

"At least 100 people came to our editing room in a period of six weeks to see [footage of] Colin," says Schumacher. "Ridley Scott, Sam Raimi, Dick Zanuck, casting agents, executives—people started throwing offers and big numbers around."

Farrell's career exploded, and in startlingly short order he found himself cast opposite Tom Cruise in *Minority Report*, costarring with Bruce Willis in the World War II drama *Hart's War*, and headlining Schumacher's thriller *Phone Booth*. "I was shot out of a cannon," Farrell says now. "It was all born of fear—the fear in this town that somebody was going to miss the boat. People were fighting each other to get at me. I was on the cover of every magazine. It was f---ing weird." He shakes his head. "F---, am I glad that's over. I say that with a kind of conflicted gratitude. But I really am. There are some questions that are just too big for me, and one of them is, why me? I was a kid from Dublin. What the f--- am I doing in *Hollywood*?"

Eager to make the most of his good fortune while it lasted, Farrell threw himself into the high life with abandon. Actor Jeremy Renner, who costarred with Farrell in the 2003 action film *S.W.A.T.*, dimly recalls a wild trip to Mexico the two took on a break from shooting, a trip Farrell referenced this year as a presenter at the Oscars when Renner was up for Best Actor. "It's a little foggy," Renner says, laughing. "One night we ended up having a little *too* much fun and not remembering a whole lot. The details I do remember are kind of random, like *Fear and Loathing in Las Vegas*."

Above all else, Farrell was determined not to let Hollywood change him. He felt an obligation to his friends and family back in Ireland not to compromise himself. "If I'd known how to look at it in a clear way, I'd have known change is essential in life," he says now. "But I resisted that. The intent was noble enough, but I just put myself under arrested development."

Even the birth of his first child in 2003—son James, born to model Kim Bordenave, whom Farrell had dated—didn't slow the actor down. Now 6, James suffers from a neuro-genetic disorder called Angelman syndrome, often characterized by severe developmental delay. "I was like, 'Not going to change me. I'm just going to be his friend,'" says Farrell. "It didn't ever really work. The first three years of his life, I was definitely around, but it was eyeballing a gift horse in the mouth."

In 2004, Farrell's career hit its first major pothole when director Oliver Stone's swords-and-sandals epic *Alexander*, starring Farrell as Alexander the Great, underperformed at the box office and was slammed by critics. "The conventional wisdom is that *Alexander* was a gigantic disaster for Colin," says Stone. "He did a wonderful job, but he expected to be loved, as all young movie stars do, and he had some rough luck. He took it hard. He drew inside himself and became isolated."

Despite positive reviews for his turn as Capt. John Smith in director Terrence Malick's poetic 2005 period drama *The New World*, the film earned just $12 million, and Farrell realized

his party-animal reputation was beginning to damage his career. "I remember seeing a movie magazine and there was a picture from *The New World* of me on shore with my sword and this beautiful ship behind me," he says. "This picture was indicative of so much work by hundreds of people, and it was reduced to something like 'Farrell wonders where the nearest pub is on dry land.'" He winces.

By the time he began work on director Michael Mann's ill-fated 2006 adaptation of the 1980s cop series *Miami Vice*, Farrell's addictions had begun to spiral out of control. "I was close to becoming really bad news," he says. "I was always very functional, but that was the first film where there were a couple of days I missed because I was f---ed. I can't say I remember that much of it, honestly. But I know that my kind of romantic fecklessness had turned into something more debilitating personally and creatively, because the word was spreading that I wasn't reliable."

At the end of 2005, Farrell checked himself into rehab—or, as he puts it, "went away for a six-week extended holiday"—a decision that he says was about much more than a desire to press the reset button on his career. "I had issues way before I ever stepped into an acting class—my family were worried about me for years and years," he says. "The stuff I used to get up to, the way I used to drive and what I used to have in my system—I'm profoundly lucky that I got out unscathed and that I didn't kill anyone."

Even as he was getting sober, Farrell was waging a legal battle over a sex tape he'd made with *Playboy* model Nicole Narain, which he was trying to prevent from being publicly released. "I didn't really give too much of a f--- about that—I just didn't want it on demand in a hotel room," Farrell says. "It was a bit of a nightmare, and an expensive 14 minutes. But at the end of the day, it was something to be laughed at. I mean, who hasn't...?" He catches himself and smiles. "Probably a lot of people."

Not long after rehab, Farrell was approached by writer-director Martin McDonagh about playing the role of a young hitman anguished over accidentally killing a child in *In Bruges*. Still feeling his way through this new chapter in his life, Farrell tried to talk McDonagh out of casting him, fearing his notoriety would overshadow the film: "I said, 'I'd love to do it. It's brilliant. But I really don't think you should hire me.'" He laughs. "I was glad he didn't listen to a f---ing word I said." Whatever inner turmoil Farrell may have been enduring, costar Brendan Gleeson says, it went straight into the character, who veers between boozy banter and moments of profound remorse. "I was surprised at how tortured that performance was," Gleeson says. "There are a lot of laughs in the movie, but every day there was some horrible place Colin had to go emotionally. He never allowed himself to just phone it in."

For his unbilled role in *Crazy Heart* as a country-music star who helps Jeff Bridges' broken-down singer restart his career, Farrell faced a whole different type of challenge: getting on stage in front of 14,000 country fans and singing. "I was s---ting myself," he says, laughing. "You're outside your comfort zone—which, of course, is sometimes the most glorified place to be."

FARRELL HEARS A helicopter circling overhead and breaks his stream of storytelling. He looks up, following the sound. It must be his publicist, he jokes. "She's going to drop down on a ladder: 'Stop talking!'" Farrell values his family's privacy more than ever—he and his current girlfriend, *Ondine* costar Alicja Bachleda, now have a 6-month-old son, Henry—but reticence is clearly not in his nature. Even without a few pints of Guinness to loosen his inhibitions, he remains largely an open book, a natural-born charmer torn between his desire to entertain with a revealing anecdote or unvarnished insight and the need to set sensible, grown-up boundaries. "I still find it hard to censor myself," he admits a little sheepishly.

With *Ondine* making its American premiere at the Tribeca Film Festival later this month and three other films already in the can—a World War II drama called *The Way Back*, the crime

SWEATER: JOHN VARVATOS; PANTS: CORPUS

> "The stuff I used to get up to, the way I used to drive and what I used to have in my system—I'm profoundly lucky that I got out unscathed and that I didn't kill anyone."

thriller *London Boulevard*, and a Kurdistan-conflict drama called *Triage*—Farrell would love nothing more than for moviegoers to see his work on its own terms. "Colin wants to leave an impact," says actor Shea Whigham, who's been one of Farrell's closest friends since the two costarred in *Tigerland*. "Now that things are settled and the work is going well, he doesn't want to rest on his laurels or his looks or his charisma. He wants to be great. We talk about it constantly."

Farrell has put some distance between himself and the Hollywood life. Instead of partying at the Chateau Marmont, he's been at his home in the L.A. neighborhood of Los Feliz, he says, "changing nappies." Yesterday he brought son James to the *Sesame Street* set: "It was magic," says the actor, who has devoted himself in recent years to supporting the Special Olympics. "It was really emotional." Against this quiet backdrop, dipping into Hollywood last month to help present the Best Actor award at the Academy Awards felt strange: "It's never not weird, but I just haven't been around *any* of this. I haven't been out and about. I just went in the back door and was home on the couch in my pajamas by the time they called Best Picture."

For a long time, Farrell scheduled his movies back-to-back, living in hotel rooms, missing the weddings and funerals of relatives and friends because he was working. He ran on fumes, partying until all hours and falling asleep in makeup chairs. Now, for the first time in a while, he doesn't have a project lined up. It's a new feeling, and he's learning to get comfortable with it. "For years, I was just like, what's the next thing?" he says. "I was coming from the philosophy of 'make hay while the sun shines' and a disbelief that this was going to continue." He pauses. "Now I don't expect it to continue, nor do I expect it to leave. I just am where I am." ■

Movies

Tina Fey and Steve Carell

MYLES ARONOWITZ

Date Night

STARRING *Steve Carell, Tina Fey, Mark Wahlberg*
DIRECTED BY *Shawn Levy*
PG-13, 87 MINS.
By Lisa Schwarzbaum

ON THEIR RESPECTIVE hit television series *The Office* and *30 Rock*, Steve Carell and Tina Fey play neurotic characters who are amusingly single—his Michael Scott and her Liz Lemon are, in their distinctive ways, pathologically bad relationship material in a world built for couples. Yet the appeal of both gifted comics is rooted in emotional maturity. Carell and Fey (each married in private life, each a parent) project an intellectual sharpness and an understanding of what's important in life—and what's ridiculous—that are the hallmarks of endearingly sane adults capable of sustaining both a hot career and a warm marriage-with-children. *Date Night*, a robustly overbusy caper comedy in which Carell and Fey play a too-settled suburban mister and

missus embroiled in unsettling urban mayhem, draws smartly on its stars' considerable strengths. As the characters wiggle their way out of scrapes during a bizarro night in New York City, the actors hold steady as grown-ups, a rarity in a world of rom-coms about flighty girls and lost boys. And as a result, even when the action veers into tedium, the leads provide their own excellent entertainment. Box office champ Shawn Levy (*Night at the Museum*) directs this soft-edged all-American couples comedy with a nod of the chin to TV sitcoms and a tip of the hat to William Powell and Myrna Loy as Nick and Nora Charles in their *Thin Man* movies. The movie is a Walter Mitty fantasy for the modern kids'-playdate set.

As extensive TV advertising has already made clear, Carell and Fey play Phil and Claire Foster, happy if bored married New Jerseyites with two mid-level careers, two kids, and a weekly "date night" at a local suburban eatery that's as predictable as an episode of *The King of Queens*. But when Phil seizes on the couples-therapy-approved notion of perking up their marriage with dinner at a Manhattan hot spot, the result of his thoughtful gesture is a case of mistaken identity that leads to a rendezvous with corrupt cops, mobsters, thieves, and—scariest of all—imperious restaurant maître d's. In the way of such adventures in wonderland, one close call turns into another, and husband and wife come to see each other in a new light: Phil's not the downtrodden wimp he appears to be on the surface; Claire's the Tina Fey-ish wry babe we've known she was from the start. Cool costars in small roles include William Fichtner as a sleazy DA, James Franco and Mila Kunis as a couple of grifters, Ray Liotta as a gangster (what else?!), and Mark Wahlberg, in a buff and funny homage to his shirtless Marky Mark days, as a handy, shadowy "security expert." For kicks, Kristen Wiig and Mark Ruffalo have a tiny, pointed bit as divorcing Jerseyites. I'd love to see these two in their own his-and-hers caper, based on Hepburn and Tracy's *Adam's Rib*.

Meanwhile, in the way of such escapades, the action is broadly stupid—dully, routinely, smash-automobiles-up stupid, as Levy and screenwriter Josh Klausner attend to the needs of an imaginary audience segment. Who comes to a comedy starring Steve Carell and Tina Fey raring for a slapstick car chase in which Carell shrieks, "*Waaaaaa!*" like he's Macaulay Culkin in *Home Alone*? There's no fear that Phil and Claire won't survive their dangerous night on the town. No worries, either, that their marriage won't be strenghtened by their own personal *After Hours* experience, during which the Fosters will learn that the grass is plenty green right where they are in New Jersey (a magical Garden State, indeed, in which *Gossip Girl*'s Leighton Meester moonlights as a babysitter).

Date Night is a conservative comedy with mainstream values and easy-to-follow lessons. (Lesson one: Don't steal somebody else's reservation at a Manhattan hot spot!) But with Carell and Fey collaborating, the movie becomes far more interesting than its plot or structure. Phil is a kind, resourceful, appreciative husband and father. Plus, he's funny. Claire is a quick-witted, adaptable, perceptive wife and mother. Plus, she's funny. For this 21st-century Nick and Nora Charles, the flame is kept alive despite his nighttime anti-snore nose strip and her nighttime bite guard—thanks to a shared appreciation of the hilarity of nose strips and bite guards. **B**

BACKSTORY

Filmmakers didn't have to look far to find a bite guard for Tina Fey (above) to use in *Date Night*. "It was my own personal retainer," says the actress. But it took some work to make it icky. "There was a lot of experimenting about what would give us the best glob, and it ended up being sugar syrup," she says. "My teeth hurt for three days."

Critical Mass

A sampling of critics from across the country grade 10 current releases.

	TY BURR *Boston Globe*	ROGER EBERT *Chicago Sun-Times*	LISA KENNEDY *The Denver Post*	MICK LASALLE *San Francisco Chronicle*	TODD MCCARTHY *USA Today*	CLAUDIA PUIG *The Philadelphia Inquirer*	CARRIE RICKEY *The Miami Herald*	RENE RODRIGUEZ *Slate.com*	DANA STEVENS *Salon.com*	STEPHANIE ZACHAREK *Entertainment Weekly*	EW READERS*	CRITICS' AVERAGE
ALICE IN WONDERLAND	C+	B	B+	—	C+	B+	B	B–	C	C	C	B	B–
THE BOUNTY HUNTER	D+	D	—	—	—	D	D–	—	—	C–	C	C	D+
CLASH OF THE TITANS	C	B–	C	—	—	D–	—	C+	C–	C–	B–	B	C
DIARY OF A WIMPY KID	C–	B+	—	C+	—	C+	C+	B–	—	—	B+	B–	B–
THE GIRL WITH THE...	B+	A	—	B	—	B	A–	A–	—	C	B	B	B+
GREENBERG	B+	B+	B–	B	—	A–	B–	B+	B+	A–	B+	B–	B+
HOT TUB TIME MACHINE	B–	B	D	—	—	C+	B–	C	C+	—	B	B–	C+
HOW TO TRAIN YOUR DRAGON	B+	B–	A	—	—	A–	B–	B+	—	B–	A–	B+	B+
↑THE LAST SONG	—	C	C	D–	—	D	C	—	—	C–	B	C+	C–
SHE'S OUT OF MY LEAGUE	—	B–	B	—	—	C	C–	B–	—	—	C	B–	C+

*EW READER GRADES come from the Front Row, EW's online reader panel. If you'd like to join, go to frontrowpanel.com/join.

FEY: SCOTT GRIES/GETTY IMAGES; *THE LAST SONG*: SAM EMERSON

Jackie Earle Haley as Freddy Krueger; (inset) Haley out of makeup

Meet the New FREDDY KRUEGER

Veteran character actor **Jackie Earle Haley** *sharpens his claws for the reboot of* **A Nightmare on Elm Street**, *due in theaters this month.* –CHRIS NASHAWATY

THE LAST TIME WE saw Freddy Krueger, it wasn't pretty. That film, 2003's *Freddy vs. Jason*, was a half-baked attempt to extend the expiration dates of two of Hollywood's biggest, bloodiest baddies of the 1980s. Unfortunately, it was also god-awful. So you might be wondering whether it's too soon to resurrect a certain disfigured dude in a red-and-green-striped sweater. Well, we'll know the answer on April 30, when *A Nightmare on Elm Street* hits theaters (this time without Jason Voorhees from the *Friday the 13th* franchise). "It's time to wipe the slate clean," says Samuel Bayer, director of the new *Nightmare*. "Freddy started out as a pretty frightening character, but in the end he became slapstick. I mean, you can only tell so many jokes as you're killing someone. We wanted to make him really scary and nasty again."

The biggest surprise for fans of the series may be the absence of Robert Englund, the 62-year-old actor who wore the fedora and razor-fingered glove in all eight previous installments. In his place is Jackie Earle Haley, best known for his haunting, Oscar-nominated turn in *Little Children* and for playing the equally creepy Rorschach in *Watchmen*. "This is really scary for me because Robert owns Freddy," says Haley, 48. "It's daunting to step into those shoes, but also really exciting because it's such an iconic character."

Bayer promises that his *Nightmare* update will stick close to Wes Craven's 1984 original, with up-and-comers Rooney Mara and Kyle Gallner stepping in for Heather Langenkamp and Johnny Depp as teens being stalked while they sleep. "We wanted to make this realistic...or, as realistic as a film about a guy who kills you in your dreams can be. We also wanted to show the origin of how Fred Krueger became Freddy Krueger."

For his part, Haley says he watched the silent horror classic *Nosferatu* and read up on serial killers to get into the mutilated murderer's mindset. But it was only when he sat in the makeup chair—a process that took four hours every day—that he realized, "This is a campfire tale and Freddy's the bogeyman!" That's also when it hit him that no matter how good he is as Freddy, the knives will be out. "Of course I'm worried about that," says the actor. "But they were going to have to get someone to play Freddy. And since they were going to, why not me?"

THE ORIGINAL FREDDY

Robert Englund as Freddy in 1991

Englund as himself in 2009

Though he's hung up his lethal glove, **ROBERT ENGLUND** is still working. His memoir, *Hollywood Monster*, appeared last fall, and he guest-stars in the April 15 episode of Fox's *Bones*.

HALEY: KEVORK DJANSEZIAN/GETTY IMAGES; *FREDDY'S DEAD: THE FINAL NIGHTMARE*: NEW LINE CINEMA/EVERETT COLLECTION; ENGLUND: JASON MERRITT/GETTY IMAGES

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The Doors' Jim Morrison

When You're Strange

STARRING *The Doors*
DIRECTED BY *Tom DiCillo*
R, 90 MINS.
By Owen Gleiberman

When it comes to the Doors, you're either a true believer or not. Either you think that Jim Morrison was a lugubrious hippie who wrote overblown '60s doom poetry, backed by music that sounds like a calliope from hell, or you think that Morrison, though he *did* write a lot of overblown '60s doom poetry, also led the Doors in recording some of the most transcendent music of the 20th century. *When You're Strange*, a documentary history of the Doors directed by Tom DiCillo, is for people like me who can stumble onto the scrappiest Doors video on VH1 at 3 a.m. and sit there, mesmerized.

The movie includes never-before-seen footage of the Doors backstage and in the studio, as well as fluky clips of Morrison, bearded but not yet bloated, driving through the desert (they're from an aborted 1969 film project called *Highway*). DiCillo also does a haunting job of reconstructing, through films and photographs, the legendary Miami concert where Morrison was arrested for an indecent exposure he never got to commit. The singer's elevation into a leaping and whirling Dionysian prince in dark curls, conch belt, and leather pants is one of the great operatic-erotic spectacles in rock. The film gets that drama, and the drama of his alcoholic descent as well.

When You're Strange does have one major idiosyncrasy. There are no interviews—at all. The movie is stitched together with a narration, spoken by Johnny Depp, that sounds like a highly enlightened Wikipedia entry. Yet DiCillo knows what made this band great. He does justice to the music—to the spangly stoned grandeur of "The Crystal Ship" and to the dark majesty of "Light My Fire," to every song in which Jim Morrison, with his lordly baritone, seemed to be entering heaven and hell at the same time. **B+**

Jim Morrison's elevation into a leaping and whirling Dionysian prince is one of the great operatic-erotic spectacles in rock. The film gets that drama, and the drama of his alcoholic descent as well.

Tom DiCillo

THE MAKING OF WHEN YOU'RE STRANGE

How to Get Johnny Depp as Your Narrator

Say you want to get a star to lend some wattage to your documentary. If you're *When You're Strange* director Tom DiCillo, it helps to have friends in high places. TV mogul Dick Wolf (*Law & Order*), a producer on the film, called Depp after the movie debuted at last year's Sundance Film Festival. (The narration was originally read by DiCillo himself.) "Depp was my first choice," says the director, who wanted a narrator with a strong connection to the band. "Johnny is a Doors fan. I think he identified with their artistic struggle and the attempt to maintain integrity in a world that requires you to get bigger and bigger."

DiCillo and Depp never had a single meeting for the project, and, in fact, the director doesn't even know where the actor's lines were recorded. ("He's very secretive, and I respect that," says DiCillo.)

But when the tapes arrived, there was no question that Depp—who also contributed readings of Morrison's poetry to the film's soundtrack—was the right choice for the job. "He did something like 10 takes of each line, experimenting with rhythms and meanings," says DiCillo. "You could tell he was putting everything he had into it." And for the director, Depp's legendary ability to channel a character took the movie's narration to a new level. "At times in the film, he speaks some words as if he's Morrison," says DiCillo. "And it was spooky to me. You know it's Johnny Depp, but you feel like you glimpse Jim Morrison for a second."
—*Adam Markovitz*

Johnny Depp

MORRISON: EVERETT COLLECTION/REX USA; DICILLO: FRANCOIS GUILLOT/AFP/GETTY IMAGES; DEPP: PASCAL LE SEGRETAIN/GETTY IMAGES

Janet Jackson, Sharon Leal, and Jill Scott

QUANTRELL COLBERT

Tyler Perry's Why Did I Get Married Too?

STARRING *Janet Jackson, Jill Scott*
DIRECTED BY *Tyler Perry*
PG-13, 121 MINS.

By Lisa Schwarzbaum

So much for the benefits of amateur counseling: Three years after *Why Did I Get Married?*, in which four African-American couples asked that very question at a Colorado resort, Tyler Perry reunites them at a Bahamas resort for *Why Did I Get Married Too?* Apparently they still don't know the answer. Instead, they've got more problems. Big, loud problems that involve yelling, throwing things, or turning a head away in passive-aggressive anger. Loudest of all is Tasha Smith as Angela, the hectoring, booze-guzzling bigmouth convinced that any woman her sportscaster husband (Michael Jai White) even lays his eyes on is a "ho" (her word). Most likely to pretend everything is okay is Janet Jackson as Patricia, a self-help author prone to smashing up her house of Expensive Glass Items with her husband's golf clubs.

If these couples ever had valuable lessons to impart in the first movie, they've lost their authority in this trite, exhausted sequel. It's a contradiction in terms to think of the supersuccessful, prolific showman Tyler Perry as lazy, but there's no other description for this particular product: Terribly shot and crudely assembled, *WDIGMT?* serves up speeches about trust and fidelity and blah blah blah. But it does so with such little energy that the actors might as well be *saying* the words "blah blah blah." D

The Greatest

STARRING *Carey Mulligan, Susan Sarandon, Pierce Brosnan*
DIRECTED BY *Shana Feste*
R, 98 MINS.
By Lisa Schwarzbaum

Pierce Brosnan and Carey Mulligan

The tear-swollen domestic tragedy *The Greatest* kicks directly into emotional high gear with an opening scene of tentative teenage sex between a solicitous boy (Aaron Johnson) and an effervescent girl (*An Education*'s Carey Mulligan), followed by the sickening thud of a car collision. But keep your seat belt buckled, because first-time writer-director Shana Feste is just getting started. Mourning the boy's car-crash death, perpetually sobbing mom (Susan Sarandon, an old hand at the assignment), stoic dad (Pierce Brosnan), and alienated younger brother (Johnny Simmons) are jolted into a whole new level of melodrama by the doorstep arrival of the girl, Rose, now healed from her injuries and, it turns out, pregnant with the child of their dead boy.

At least Feste acknowledges the influence of Robert Redford's more controlled (and thus far more devastating) 1980 grieving-family classic *Ordinary People* on her own overloaded, hyperventilating version. In fact, she relies on esteemed cinematographer John Bailey, who shot Redford's Oscar-winning original. As a result, although *The Greatest* is a histrionic mess, at least it looks clean. **C**

La Mission

Benjamin Bratt, Erika Alexander
R, 117 MINS.

This old-style life-lesson drama is clearly a labor of love: It was written and directed by Peter Bratt; stars his brother, *Law & Order* alum Benjamin Bratt (who also produced); and is set in San Francisco's Mission barrio, where the Bratts grew up. The warmth comes through, even if the storytelling is simplistic and clichéd. Bratt plays a tough, widowed, recovering-alcoholic father and man-about-the-neighborhood who has serious trouble accepting that his teenage son (Jeremy Ray Valdez) is gay. As a strong, independent black woman renting an apartment in the building, Erika Alexander provides additional feminist lessons in consciousness raising. **C+** *—LS*

Breaking Upwards

Zoe Lister-Jones, Daryl Wein
NOT RATED, 88 MINS.

Zoe (Zoe Lister-Jones) and Daryl (Daryl Wein) are breaking up, but they have a special, ease-the-pain strategy. They'll take "days off" from their relationship, during which they'll pursue other people, free of all rancor or jealousy. Surprise—it doesn't work! Neither does this fitfully amusing, mostly annoying rom-com. Wein directed it on a $15,000 budget, and he and his costar are appealing: He's like a geek Bruce Springsteen, she's a junior-brat Kristin Scott Thomas. The film, though, is much ado about a very rote situation, with a hammy excess of New York Jewish shtick (lead offender: Andrea Martin as Zoe's kvetching mom). *(Available on cable via on demand)* **C+** *—OG*

After.Life

Liam Neeson, Christina Ricci
R, 97 MINS.

A methodical mortician (Liam Neeson) prepares the body of a young woman (Christina Ricci) for her funeral. But is she dead or, you know, just resting, *Monty Python* Parrot Sketch-style? Agnieszka Wojtowicz-Vosloo's precious, heavily art-directed meditation on the nether space between the living and the dead requires Neeson to stare coldly and talk to corpses, but Ricci has the greater dramatic challenge: She has to operate, unfazed, in close-up nakedness much of the time, while the camera practically licks her pale skin. Justin Long's one-note assignment, meanwhile, is to gnash teeth as her heartbroken boyfriend. **C–** *—LS*

THE GREATEST: COURTESY OF PALADIN. *AFTER.LIFE*: ANCHOR BAY FILMS

Elisabeth Shue and Thomas Haden Church

CLAIRE FOLGER

Don McKay

STARRING *Thomas Haden Church, Elisabeth Shue*
DIRECTED BY *Jake Goldberger*
R, 87 MINS.
By Lisa Schwarzbaum

The premise of the short-story-size comic thriller *Don McKay* is as thin and crumbly as a corn chip: The sad-sack, middle-aged school janitor of the title (Thomas Haden Church) is summoned back to the hometown he left years ago by Sonny (Elisabeth Shue), an ex-girlfriend who says she wants to see him because she's dying. She's not exactly telling the truth, of course. In this burg, which is situated down the road from *The Twilight Zone*, everybody seems to be hiding something—from Sonny's weird, mothering housemate (Melissa Leo) to her strange, menacing doctor (James Rebhorn) to Don's eccentric, ambivalent old friend (David Keith).

But crumbliness doesn't preclude tastiness. Nakedly influenced by the Coen brothers' 1984 genre-bender *Blood Simple*, first-time writer-director Jake Goldberger gets a few good tonal feints in, especially when he consults the Coen recipe book for the disorienting effect of blood (and bloody violence) on American simple folk. (Lest you miss the homage, *Blood Simple*'s M. Emmet Walsh plays a taxi driver.) But the young filmmaker's best asset is Church, the movie's executive producer as well as its star. The MVP of *Sideways* has a demeanor of laconic resignation that's perfect for a guy who mops school hallways when he's not mopping blood. **B–**

Also Playing

Alice in Wonderland
PG, 109 MINS.
A bland hash of 3-D Disney heroics. **C** *–OG*

The Bounty Hunter
PG-13, 106 MINS.
Contrived, but we do buy that the battling exes (Jennifer Aniston and Gerard Butler) hate each other. **C** *–OG*

Clash of the Titans
PG-13, 106 MINS.
This remake of the kitschy 1981 gods-and-monsters spectacle is a trash-compacted mash-up of other, better movies. If only it had a zestier hero! **B–** *–OG*

The Eclipse
R, 88 MINS.
A smart, scary, spine-tinglingly matter-of-fact ghost story about a lonely widower (Ciarán Hinds) who gets caught up in a love triangle in his Irish village. **B+** *–OG*

Greenberg
R, 95 MINS.
In this fascinating drama, Ben Stiller plays a nakedly unlikable, single, 40ish man in L.A. **B+** *–LS*

Hot Tub Time Machine
R, 100 MINS.
An agreeably raunchy, retro spring-break comedy set in the '80s era of bad, big hair. **B** *–LS*

How to Train Your Dragon
PG, 89 MINS.
A breathtaking 3-D cartoon that evokes *Old Yeller*, with a touch of *King Kong*. **A–** *–OG*

The Last Song
PG, 108 MINS.
Miley Cyrus has the makings of an interesting actor in a reliably by-the-book Nicholas Sparks tearjerker. **B** *–LS*

Vincere
NOT RATED, 128 MINS.
A riveting Italian historical drama, with the intensity of a silent film, about the abandoned "secret" wife of Benito Mussolini. **A–** *–LS*

REVIEW ONLINE

Vivendi declined to screen the family drama **Letters to God** (right) for critics in advance, but you can find our review at EW.com.

The Chart

BOX OFFICE

1 Clash of the Titans

The remake beat 2006's *Scary Movie 4* to become Easter weekend's all-time box office champ. But with tepid reviews and a CinemaScore of B from filmgoers, *Clash* risks a Kraken-size drop-off this weekend.

THE TOP 20

		WEEKEND GROSS*	NUMBER OF SITES†	WEEKEND PER SITE AVERAGE	PERCENTAGE CHANGE	WEEKS IN RELEASE	GROSS TO DATE*
1	**CLASH OF THE TITANS**	$61.2	3,777	$16,213	–	1	$63.9
2	**WHY DID I GET MARRIED TOO?** Tyler Perry scored his third-best opening ever (behind last year's *Madea Goes to Jail* and 2006's *Madea's Family Reunion*). Audiences polled by CinemaScore gave the film an A, suggesting it could have legs.	$29.3	2,155	$13,591	–	1	$29.3
3	**HOW TO TRAIN YOUR DRAGON**	$29.0	4,060	$7,145	–34	2	$92.1
4	**THE LAST SONG** Miley Cyrus' first non–Hannah Montana movie got off to a decent start, but even its five-day tally couldn't beat the last Nicholas Sparks adaptation, *Dear John*, which opened to $30 million in February.	$16.0	2,673	$5,989	–	1	$25.4
5	**ALICE IN WONDERLAND**	$8.2	2,980	$2,754	–54	5	$309.7
6	**HOT TUB TIME MACHINE**	$8.1	2,771	$2,913	–42	2	$27.9
7	**THE BOUNTY HUNTER**	$6.1	3,118	$1,954	–49	3	$48.9
8	**DIARY OF A WIMPY KID**	$5.3	2,842	$1,866	–48	3	$46.0
9	**SHE'S OUT OF MY LEAGUE**	$1.5	1,390	$1,091	–57	4	$28.7
10	**SHUTTER ISLAND**	$1.5	1,356	$1,098	–53	7	$123.4
11	**GREEN ZONE**	$1.2	1,242	$1,005	–63	4	$33.1
12	**THE GHOST WRITER**	$1.1	656	$1,719	–34	7	$11.0
13	**AVATAR**	$1.0	511	$1,918	–52	16	$742.3
14	**OUR FAMILY WEDDING**	$0.8	722	$1,144	–65	4	$18.6
15	**GREENBERG**	$0.7	186	$3,899	–29	3	$2.3
16	**REPO MEN**	$0.6	873	$660	–81	3	$13.2
17	**CHLOE**	$0.5	339	$1,513	–43	2	$1.8
18	**REMEMBER ME**	$0.5	906	$532	–75	4	$18.2
19	**THE GIRL WITH THE DRAGON...** The Swedish-language adaptation of Stieg Larsson's best-seller enjoyed a healthy bump in its first expansion, with a per-screen average that almost matched *The Last Song*'s.	$0.5	87	$5,241	+34	3	$3.7
20	**HUBBLE 3D**	$0.4	40	$10,918	+14	3	$2.0

SOURCE: Rentrak Corporation; weekend of April 2–4, 2010 *Weekend-gross and gross-to-date figures in millions
†Includes some multiscreen theaters and prints shipped as well as individual screens

(really evil)
ALIEN
DOCTOR WHO

Chefs Govind Armstrong and Jimmy Bradley

Host Kelly Choi with one of the judges, the Bravery's Sam Endicott

Top Chef Masters

Wednesdays, 10 p.m.

BRAVO

By Ken Tucker

CABLE TV IS larded with food, cooking, and eating shows. They can range from Food Network's *Ten Dollar Dinners With Melissa d'Arabian* to Travel Channel's *Man v. Food*, productions that center on cheap shopping or cheap gastronomic thrills. The class act in the televised food genre was thought to be Bravo's *Top Chef*, but in recent seasons, it's become a showcase for expletive-spewing tattoo victims more familiar with truculence than truffles.

These are all reasons to welcome back *Top Chef Masters*, now in its second season. It inverts the usual reality-TV competition show. Instead of desperate amateurs or semi-pros trying to establish themselves as fascinating television personalities, these are well-established professionals who tend not to be needy for camera fame. Instead, they want to beat the molasses out of their peers. What I'm saying is, *Top Chef Masters* is that rarity: It's *mature* reality TV.

But mature doesn't mean not fun. In the

ISABELLA VOSMIKOVA/BRAVO (2)

ALL OF TIME AND SPACE...
FOLLOW ME
POLICE PUBLIC BOX
POLICE PUBLIC BOX
DOCTOR WHO
SATURDAYS 9/8c
PREMIERES APRIL 17
BBC AMERICA HD
PRESENTED BY
BMW
bbcamerica.com

very first episode of the second season, one of my favorite Quickfire Challenges asks the chefs to make a good meal from food purchased solely from a gas-station quickie mart. I got to feel superior to the chef team that didn't know the difference between a bag of Flamin' Hot Cheetos and regular Cheetos (hey, I take my small victories where I can find them), and took pleasure in the fact that the judges that first week were the rock band the Bravery—which was nicely random. (Their qualification? Their touring schedule compels them to spend a lot of time at gas stations.)

The series isn't perfect, of course. Host Kelly Choi is both cheesy and grating: a cheese grater who seems even less interested in eating the food set before her than *Top Chef*'s Padma Lakshmi, the queen of tiny bites. Of course, Choi can't help but come off as wan when placed beside cooking television's most amusing bunch of judges, including Jay Rayner, who possesses that effortless British glibness; James Oseland, who smiles broadly but doesn't mind making cutting comments; and the divine Gael Greene, who's never met a meal over which she couldn't sprinkle some amusing babble ("the audacity of your lamb carpaccio!").

One chef I'm rooting for is Susan Feniger, she of the wide smile and spicy palate, although she could be voted off by the time this sees print. And I'm glad to see the series bring back some of last season's more interesting competitors, such as Rick Moonen, whose sunny disposition does not disguise a tough competitive streak. When Moonen tells an esteemed colleague to stop "whining," it carries more dramatic weight than Paula Deen at a corn-dog festival. **B**

Cheftestants Tony Mantuano, Susan Feniger, Jerry Traunfeld, Ana Sortun, and Jimmy Bradley

AN EXPERT WEIGHS IN

ADDICTION TELEVISION

With recovery shows popping up left and right, including the new TLC series *Addicted*, we asked board-registered interventionist (and *Dr. Oz* contributor) Brad Lamm (left) to give us his expert opinion on which shows get rehabilitation right and which get it wrong. –ARCHANA RAM

HOARDERS (A&E) The series follows people unable to part with their belongings, resulting in family drama and illnesses. According to Lamm, however, *Hoarders* hurts more than it helps. "It puts a camera in the midst of folks who have a real mental illness," he says. "Those people are fragile. They do an ambush intervention and exploit their pain and recovery."

CELEBRITY REHAB WITH DR. DREW (VH1) Dr. Drew Pinsky has the smarts but lacks the personal experience of being an addict, says a now-sober Lamm, who battled drug and alcohol addictions before friends and family staged an intervention in 2002. "Dr. Drew is such a yahoo. I would never take a client to that treatment center. You put a paycheck and cameras in a room with addicted actors and you get a sideshow instead of rehab."

ADDICTED (TLC) Lamm wishes this new entry spent more time examining the toll on family members. "*Addicted* tries to look at the family stories, but I think it still really glorifies the shooting up, the smoking of the pipe, and the dark spots."

INTERVENTION (A&E) Of all the shows, Lamm gives this series his most positive rating. "It cheered the idea of intervention for millions who didn't even know they could do something. Most of the other [shows] are time fillers."

Hoarders

Celebrity Rehab With Dr. Drew

TOP CHEF MASTERS: ISABELLA VOSMIKOVA/BRAVO; LAMM: SIMONE & MARTIN; HOARDERS: SCREAMING FLEA PRODUCTIONS/A&E; CELEBRITY REHAB WITH DR. DREW: BEATRICE NEUMANN/VH1

SoundBites

"So, I was conceived at a rehab facility? I guess I was destined to be an alcoholic."

—Tyler (Neal Bledsoe), to Claire, after she lied and said she met his father in rehab, on *Ugly Betty*

"I look hot when I'm depressed. That's why I always get hit on at funerals."

—Jules (Courteney Cox), after seeing a sad photo of herself, on *Cougar Town*

"I'm going to teach him the real version, not the Colombian version. We actually use the pieces to play the game, not smuggle stuff out of the country."

—Jay (Ed O'Neill), on teaching Manny how to play chess, on *Modern Family*

"If I'm like watching ice melt, then call me a glacier and let's get it on."

—Holly Robinson Peete's response to Sharon Osbourne after she said her team was so boring it was like watching ice melt, on *The Celebrity Apprentice*

"Shock waves rocked the late-'90s music industry this week as Latin singing sensation Ricky Martin admitted he is gay."

—Joel McHale on *The Soup*

BLEDSOE: DAVID GIESBRECHT/ABC; COX: JAMES WHITE/ABC; O'NEILL: BOB D'AMICO/ABC; PEETE: MITCH HAASETH/NBC; MCHALE: PAUL DRINKWATER/NBC; *DANCING WITH THE STARS*: ADAM LARKEY/ABC

The Chart

THE RATINGS

1 Dancing With the Stars

Shannen Doherty's valiant efforts on Monday's show weren't enough to keep her dancing past the next night's elimination.

THE TOP 30

		VIEWERS*	LAST WEEK
1	**DANCING WITH THE STARS** ABC, Monday, 8 p.m.	23.0	2
2	**AMERICAN IDOL** Fox, Tuesday, 8 p.m.	21.8	1
3	**AMERICAN IDOL** Fox, Wednesday, 9 p.m.	20.5	3
4	**NCAA CHAMPIONSHIP SEMIFINALS** CBS, Saturday, 9:02 p.m.	15.8	–
5	**DANCING WITH...** ABC, Tuesday, 8 p.m.	14.3	–
6	**THE MENTALIST** CBS, Thursday, 9 p.m.	14.1	–
7	**CASTLE** ABC, Monday, 10:02 p.m.	13.9	10
8	**CSI** CBS, Thursday, 9:59 p.m.	13.3	–
9	**UNDERCOVER BOSS** CBS, Sunday, 9 p.m.	13.2	4
10	**SURVIVOR: HEROES VS VILLAINS** CBS, Thursday, 8 p.m.	11.3	15
11	**TWO AND A HALF MEN (R)** CBS, Monday, 9 p.m.	11.0	6
12	**NCIS (R)** CBS, Tuesday, 8 p.m.	10.9	8
13	**NCIS: LOS ANGELES (R)** CBS, Tuesday, 9 p.m.	10.2	13
14	**LOST** ABC, Tuesday, 9 p.m.	10.1	21
	COLD CASE CBS, Sunday, 10 p.m.	10.1	19
	LAW & ORDER: SVU NBC, Wednesday, 10 p.m.	10.1	18
17	**GREY'S ANATOMY** ABC, Thursday, 9 p.m.	9.9	12
18	**THE BIG BANG THEORY (R)** CBS, Monday, 9:30 p.m.	9.8	7
19	**MODERN FAMILY** ABC, Wednesday, 9 p.m.	9.5	22
20	**AMAZING RACE 16** CBS, Sunday, 8 p.m.	9.1	9
21	**BONES** Fox, Thursday, 8 p.m.	8.7	47
22	**60 MINUTES** CBS, Sunday, 7 p.m.	8.5	5
23	**24** Fox, Monday, 9 p.m.	8.5	25
24	**HUMAN TARGET** Fox, Wednesday, 8 p.m.	8.2	40
25	**CSI: MIAMI (R)** CBS, Monday, 10 p.m.	8.0	17
	THE GOOD WIFE (R) CBS, Tuesday, 10 p.m.	8.0	30
	CRIMINAL MINDS (R) CBS, Wednesday, 9 p.m.	8.0	28
28	**PRIVATE PRACTICE** ABC, Thursday, 10:01 p.m.	7.8	24
	EXTREME MAKEOVER: HOME EDITION ABC, Sunday, 8 p.m.	7.8	41
30	**MIAMI MEDICAL** CBS, Friday, 10 p.m.	7.5	–

SOURCE: Nielsen Media Research, week of March 29–April 4, 2010 *In millions

What to Watch

A DAY-TO-DAY GUIDE TO NOTABLE PROGRAMS*

By Clark Collis

MUST WATCH OF THE WEEK

Hugh Laurie

House

MONDAY, APRIL 12 | 8–9PM | FOX | TV-14-DLSV HD

Hugh Laurie is finally getting a *House* director worthy of his enormous acting talent—Hugh Laurie. The 51-year-old star went behind the camera to shoot this week's episode, "Lockdown," in which Princeton Plainsboro Teaching Hospital gets sealed shut when a newborn baby goes missing. "I suppose you could say that I did it under self-imposed duress," says Laurie, who had previously directed TV shows in the U.K. "I'm such a complainer—*Why aren't we doing things this or that way?*—that when they asked me to direct, I had no choice. I was stuck." Laurie says that the hardest part wasn't directing himself but telling other actors what to do. "Stepping up to management was daunting," he admits. "The whole experience was a bit like a parachute jump. A parachute jump that lasts eight days." *—Benjamin Svetkey*

MONDAY APRIL 12

Kelly Carlson and Nathan Fillion

9:32–10PM
Castle
ABC, TV-PG-LS HD

Castle prides itself on bringing the funny. But this topical chat-show-wars-themed ep plays the murder of a late-night host (guest star Tom Bergeron) way too straight. Especially given that the mighty Fred Willard is on hand to play his sidekick, Bill Bellamy cameos as his Conan-like successor, and Dan Cortese pops by as his network president. (Okay, that casting is comical.) Luckily, the B story line, Castle being romanced by an actress (*Nip/Tuck*'s Kelly Carlson) who wants a role in his Nikki Heat movie, does garner laughs. **B** *—Mandi Bierly*

SEASON FINALE
8–9PM
Life Unexpected
The CW, TV-PG HD
If you weren't shocked by the concept of a season finale featuring a wedding, imagine how little you will be shocked by the fact that a shocking development occurs on the wedding day.

SERIES DEBUT
9–10PM
Donald J. Trump's Fabulous World of Golf
Golf, TV-G HD
Does the Donald's hair count as a natural hazard?

SERIES DEBUT
9–10PM
Tough Love Couples
VH1, TV-14
Matchmaking mother-and-son team Joann and Steve Ward put couples' relationships to the ultimate test.

9:31–10PM
The Big Bang Theory
CBS, TV-PG-DLS HD
Big Lebowski reference alert! Sheldon bowls with guest star Wil Wheaton in an episode that is *really* going to tie this season together.

10–10:30PM
Nurse Jackie
Showtime, TV-MA HD
I guess the good news with an episode title like "Apple Bong" is that you don't have to worry about anyone ending up with an unfulfilled case of the munchies.

10–10:30PM
RuPaul's Drag Race: Untucked! The Diva Awards
Logo
And the award for most drag-queen references in a single show title goes to...

HOUSE: MICHAEL YARISH/FOX; CASTLE: MICHAEL DESMOND/ABC

*TIMES ARE EASTERN DAYLIGHT AND SUBJECT TO CHANGE

TUESDAY APRIL 13

Cortney Novogratz

SERIES DEBUT
11PM–MIDNIGHT
9 by Design
Bravo, TV-14 HD
Interior designers Robert and Cortney Novogratz have a thriving business and a boisterous home life, with six children and one on the way. This reality show is *Jon & Kate*-esque but with some striking NYC living spaces. Mute the screaming of the kids and enjoy the real estate porn. **B** *—Tim Stack*

8–10PM
The Biggest Loser: Couples
NBC, TV-PG
This week's show involves mud wrestling and Suze Orman. Have fun trying to get *that* image out of your noggin.

9–10:02PM
Lost
ABC, TV-14-LV HD
Tonight's episode is called "Everybody Loves Hugo." I'm going to go ahead and guess that Ray Romano is behind everything. Suck it, "Doc" Jensen, this stuff is easy! (He's not even a real doctor, you know.)

9:28–10:30PM
Glee
Fox, TV-14-DLS HD
Wicked star Idina Menzel guests as the coach of rival glee club Vocal Adrenaline—which I believe is also what baseball players used to inject into their necks before games.

WEDNESDAY APRIL 14

8–9PM
America's Next Top Model
The CW
The shoot takes place on a subway. Yes, the smell of urine *is* the new black.

8:30–9PM
The Middle
ABC, TV-PG-L HD
Frankie and Mike decide to do without cable. Oh, no, now they'll have to suffer through *The Middle*! I'm joking. They can watch *The New Adventures of Old Christine* instead.

8:30–9PM
The New Adventures of Old Christine
CBS, TV-PG-DL HD
See?

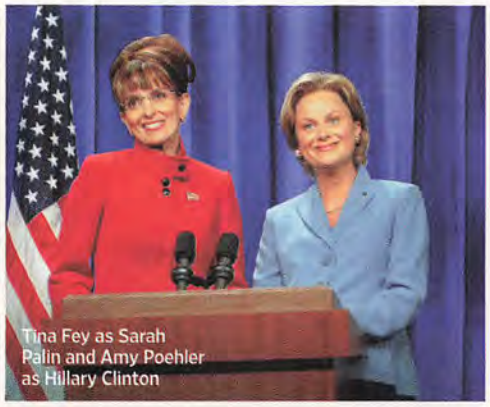
9–10PM
Blood, Sweat & Takeaways
Discovery Health HD
Fast-food junkies are put to work in a Bangkok chicken factory. Mmm, Bangkok chicken factory.

America Ferrera and Michael Urie

10:01–11PM
Ugly Betty
ABC HD

SERIES FINALE
Creator Silvio Horta says he aimed for *Betty* "to end on a positive note for everyone" in the cast. He's tight-lipped about what, exactly, that means for these beloved characters, but we're guessing it involves happiness: for Betty with her career, Hilda with her marriage, and Justin with his sexuality. "I kept looking at the pilot when working on this," Horta says. "I want the audience to feel what they felt then. The triumphant thing is what Betty has accomplished. You see her arc from the beginning of the series to the end." *—Tanner Stransky*

THURSDAY APRIL 15


Tina Fey as Sarah Palin and Amy Poehler as Hillary Clinton

9–11PM
Saturday Night Live—In the 2000s: Time and Again
NBC, TV-14 HD
Last decade, some of the most hilarious people of all time hit the *SNL* stage to entertain us with their physical comedy and bizarre mouthings. But hey, that's enough about the Black Eyed Peas. *SNL* in the 2000s also brought us Tina Fey's Sarah Palin, "D--- in a Box," and Jimmy Fallon's inability to say three words without giggling. All these and more are recalled in this retrospective, with contributions from the likes of Alec Baldwin, Justin Timberlake, Molly Shannon, Will Ferrell, and a strangely buff-looking Horatio Sanz. **B+**

8–9PM
Bones
Fox, TV-14-DL HD
A post-*Elm Street* Robert Englund spreads his acting wings—by guesting as a, uh, weird janitor.

8–9PM
FlashForward
ABC TV-14-V HD
Demetri must rush his wedding plans after his death date is confirmed. That's right, best man: Keep your Vegas hooker story to under two minutes.

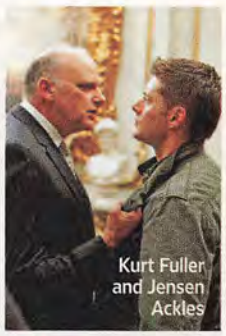
Off the Rails

9–10PM
Fringe
Fox, TV-14-V HD
Dead train passengers? Their cells drained of power? What does it mean? A really quiet commute!!!

9–9:30PM
Weird, True & Freaky
Animal Planet, TV-14 HD
Did you know some hedgehogs crave nicotine? I'm blaming the stress of having a sex partner who's covered in sharp quills.

9–10PM
CSI
CBS, TV-14-DLSV HD
Hodges and Simms lead a group of high school CSI scouts on a field trip, during which they discover a dead body. While my heart hopes for some youthful, *Weekend at Bernie's*-style high-jinkery, my head isn't holding its breath.

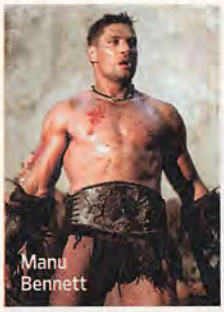
SEASON FINALE
MIDNIGHT–12:30AM
The Sarah Silverman Program
Comedy Central, TV-14 HD
Sarah and her sister host competing Holocaust memorials. Don't worry, I'm sure it will all be in the best possible taste.


Kurt Fuller and Jensen Ackles

9–10PM
Supernatural
The CW, TV-14-LV HD
This 100th episode of the spookfest features a lot of heavy-duty stuff that it would be a sin, or at least a bit naughty, to reveal. But it's no spoiler to say the show is stolen by Kurt Fuller's angel Zachariah—a boozy traveling-salesman type who just wants a little respect, and to make blood pour out of people's mouths. **B**

9 BY DESIGN: BARBARA NITKE/BRAVO; UGLY BETTY: PATRICK HARBRON/ABC; SATURDAY NIGHT LIVE—IN THE 2000S: TIME AND AGAIN: DANA EDELSON/NBC; TORV: JUSTIN STEPHENS/FOX; SUPERNATURAL: MICHAEL COURTNEY/THE CW

FRIDAY APRIL 16


Manu Bennett

SEASON FINALE
10–11PM
Spartacus: Blood and Sand
Starz, TV-MA HD
The first season concludes the way it began: lots of ripped gladiators and topless ladies undulating strenuously. The series has evolved into a campy soap opera with spurting blood and colorful oaths. Jupiter's [*bleep*], I'm actually looking forward to next season! **B** —*Ken Tucker*

8–10PM
Secrets of the Mountain
NBC, TV-PG-V HD
Pop quiz! Do the "Secrets" in this movie-of-the-week involve (a) Cronenbergian body horror, (b) Cameron-esque interspecies 3-D warfare, or (c) an old cabin and Barry Bostwick? Here's a clue: It's (c).

9–10PM
What Not to Wear Awards
TLC, TV-PG HD
Stacy and Clinton look back at the series' most memorable stories. But what will they be not wearing while doing so? Ooh, nice grammar!

10–11PM
Miami Medical
CBS, TV-14-DLV HD
People laugh a lot at my plans to get married in an igloo. But not, I wager, the people who get injured in this episode's wedding-day tent collapse.

SATURDAY APRIL 17

9–11PM
The Front
Lifetime TV-14-DLV HD
Andie MacDowell stars as an ambitious DA in this movie. You know what I'd like to see, just once? A film about a DA who really doesn't give a crap.

11–11:30PM
That Metal Show
VH1 Classic, TV-PG
This week: Joe Satriani, of widdley-widdley-widdley-widdley fame. By which I mean he plays the guitar fast, not that he's legendarily incontinent.

11:30PM–1AM
Saturday Night Live
NBC HD
"MacGruber!" The host is Ryan Phillippe from the movie version of *MacGruber* ("MacGruber!!!"), who'll doubtless be teaming with Will Forte ("MACGRUBER!!!"). Ke$ha ("MACKE$HA!!!") performs.

Matt Smith

9–10:10PM
Doctor Who
BBC America, TV-PG HD

SEASON PREMIERE

When it was announced that Matt Smith was replacing David Tennant as the star of the U.K. sci-fi show *Doctor Who*, fan reaction was a simple "*Who?*" "I wasn't a famous face," admits Smith, 27. "But what matters is my interpretation of the script." This season's scripts feature the return of the dreaded Daleks, who are "worse than ever." The actor is more hushed about rumors that his time traveler will share more than just the wonders of the universe with his new assistant (Karen Gillan). "There *may* be a romantic note," he teases. "You'll have to wait and see."

SUNDAY APRIL 18

Lady Antebellum

8–11PM
45th Annual Academy of Country Music Awards
CBS, TV-PG-L HD
Nashville's Vegas vacation is always entertainingly unpredictable, even though Reba McEntire's been host since 1807: Between performances by Lady Antebellum, Miranda Lambert, and the retiring Brooks & Dunn, you can monitor Tim McGraw's temper (he stormed out of rehearsals last year) and gawk at special guests like John Fogerty and LL Cool J. Best of all, the Swift vs. Underwood Entertainer of the Year showdown gets decided by fans voting on CBS.com. Internet Psycho-Fan Repetitive-Stress-Injury Fever! Catch it! —*Whitney Pastorek*

NOON–1PM
National Heads-Up Poker Championship
NBC HD
True story: A poker buddy of mine is one of the producers of this mano a mano cards shindig. Good to know he's making *some* money out of the game. Ba-zing!

7:30–8PM
'Til Death
Fox, TV-14-DS HD
Eddie is worried about the size of his you-know-what. And if you're thinking, "Forehead?" then, well, good for you.

SERIES DEBUT
8–9PM
The Emeril Lagasse Show
ION TV, TV-G HD
The chef welcomes Michelle Williams, who performs a song from the prison-set *Chicago*, and Martha Stewart, who has been to prison. That's one conversation starter!

9–10PM
Brandy & Ray J: A Family Business
VH1, TV-PG
Remarkably, the "family business" in the title of this new reality show is a music management company—*not*, as you might have thought, appearing on reality shows.

9–11PM
The Celebrity Apprentice
NBC, TV-PG HD
The contestants are tasked with giving a makeover to rising country singers Emily West and Luke Bryan. What a shame that nice Jesse James fellow is no longer around to lend a helping hand.

10:01–11PM
Brothers & Sisters
ABC, TV-PG-DS HD
Kevin refuses to attend his own birthday party. In fairness, the guy *is* getting a bit long in the tooth for Chuck E. Cheese's.

Hilary Duff

8–10PM
Beauty & the Briefcase
ABC Family, TV-14-L HD
The only way to get through this ridiculous TV movie, which finds a young woman (Hilary Duff) pursuing her dreams of writing for *Cosmo* in NYC, is to completely suspend disbelief. And of course ignore the dozen movies and TV shows from the past decade with nearly the exact same plotline. **C–** —*Tanner Stransky*

SPARTACUS: BLOOD AND SAND: STARZ; DOCTOR WHO: BBC; LADY ANTEBELLUM: ROB HILL/WIREIMAGE.COM; BEAUTY & THE BRIEFCASE: HILARY BRONWYN GAYLE/ABC FAMILY

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Music

MGMT's Ben Goldwasser and Andrew VanWyngarden

MGMT

Congratulations

ROCK (COLUMBIA)

By Leah Greenblatt

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CONGRATULATIONS
The balmy title track

FLASH DELIRIUM
A psych-rock boogaloo

BEFORE THE Grammy nods and the gold-certified debut, MGMT—then just young Wesleyan grads adrift in Brooklyn *bohème*—opened their 2008 breakthrough, *Oracular Spectacular*, with "Time to Pretend," a brash forecast of *Behind the Music*-style excess: private islands, supermodel wives, glorious death-by-vomit-asphyxiation end.

The fact that *Oracular* sold well enough to shift that song from a satire to a possible self-fulfilling prophecy seems to have scared the crap out of them. Core duo Ben Goldwasser and Andrew VanWyngarden, who appear almost pathologically uncomfortable with their fame, have reportedly turned down supporting slots with Lady Gaga, U2, and Coldplay, and even wanted to give *Congratulations* away as a free download. And for all its layered musicality, their sophomore follow-up is strikingly uncommercial. Tracks like "Song for Dan Treacy" and "Brian Eno" revel in black-lit-basement grooviness while studiously avoiding any obvious pop hook. The falsetto "Someone's Missing" cuts out just as its stadium-ready chorus blossoms. And the sprawling instrumental "Lady Dada's Nightmare" feels like a *Valley of the Dolls* fever dream. Undoubtedly, some fans will be left feeling deflated, but this odd little sonic onion ultimately rewards those patient enough to peel the layers. **B**

NEW SINGLES! OUR TAKE ON FOUR FRESH TRACKS

CHRISTINA AGUILERA
"Not Myself Tonight"
A decent-enough motivation jam for step-aerobics class, but as comeback kickoffs go, pretty pallid—and strangely dated. **C**

TRAVIE MCCOY FEAT. BRUNO MARS "Billionaire"
The Gym Class Heroes frontman sets his champagne dreams to a sunny ska beat, while Mars brings the creamy hook. **B**

NICKI MINAJ
"Massive Attack"
Rap's vivacious sidewoman du jour finally lands center stage. Alas, this dark, looping grind feels more like a mixtape B side. **B–**

LCD SOUNDSYSTEM
"Drunk Girls"
The dry-witted dance-rockers return with this droll sing-along. It's like the Velvet Underground for happy people. **B+** *—LG*

Christina Aguilera

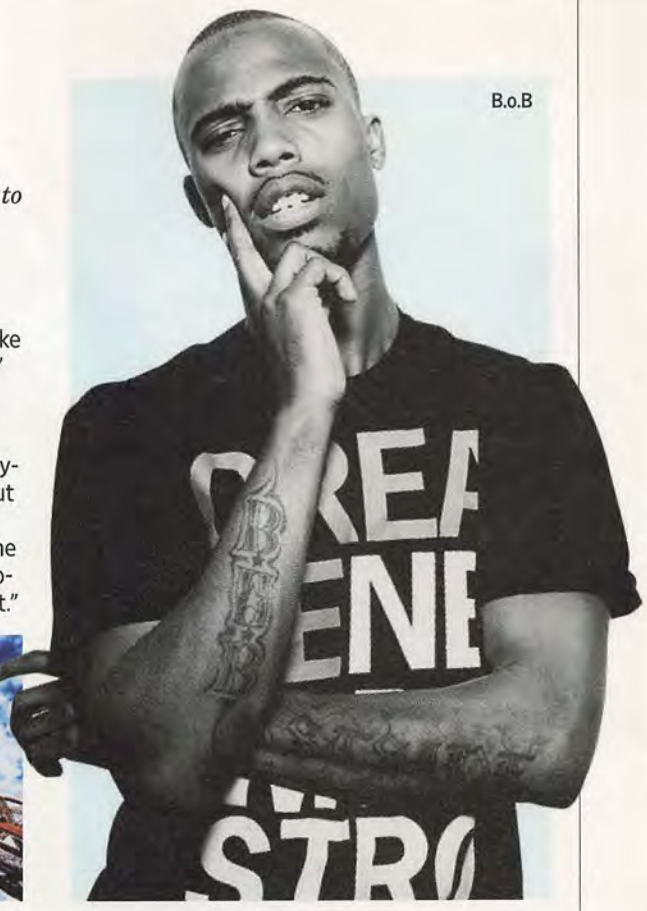
MGMT: LUCY HAMBLIN/RETNA LTD./CORBIS

AS FRESH AS THE DAY IS FRESH,
BUT TWICE AS FRESH.
DENALI
WHERE FRESHNESS
SMELLS FROM
Old Spice ★ COM

THE GUY BEHIND OUR FAVE NEW HIT

What About B.o.B?

The rapper's "Nothin' on You" is an instant smash. Here's what you need to know about the kazoo-playing Coldplay fan. —SIMON VOZICK-LEVINSON


B.o.B

SURPRISE STAR B.o.B struggled to find a hit before scoring with sweet love song "Nothin' on You." "It's surreal," says the Atlanta native, 21. "You can make a really good song and it may never make the radio. You never know what to expect."

ECLECTIC COLLABORATOR His debut album, *B.o.B Presents: The Adventures of Bobby Ray* (out April 27), will feature guest appearances from T.I., Lupe Fiasco—and pop-punk howler Hayley Williams of Paramore. "Vocally, she's got pipes. Working with her was a monumental event."

BRITPOP FAN B.o.B (real name: Bobby Ray Simmons) cites Coldplay as a key influence. "Two years ago, I was going through a bumpy period in my career. [Coldplay's 2005 song] 'Square One' came on, and it was like the light at the end of the tunnel."

ONE-MAN BAND In addition to rapping and singing, B.o.B is a talented guitarist and pianist, playing every instrument on album cut "Don't Let Me Fall." "Everything that I do, I feel like I got out on the song. Except my awesome kazoo-playing ability. I didn't do that yet."

B.o.B in the "Nothin' on You" video

QUICK TAKES

Jason Castro
Jason Castro
POP (ATLANTIC)

The *American Idol* season 7 finalist's debut album comes on like an early spring day. You can feel the sun shining through hummable tracks like "Closer," but hints of a harsher season remain on "It Matters to Me" and the heartbreaking "You Can Always Come Home." (FYI: The deluxe version, with six extra tracks, is well worth springing for.) **B+** —*Michael Slezak*

➔ DOWNLOAD THESE: Jangly gem **Heart of Stone** • Hauntingly beautiful **You Can Always Come Home** • Eagles-esque **Love Uncompromised**

Various Artists
Kick-Ass: Music From the Motion Picture
ROCK (DGC/INTERSCOPE)

Kids dropping interstitial F-bombs between the songs of '70s punk icons, a Gossip Girl gone bad, Elvis, and Ennio Morricone: When did child-superhero-movie soundtracks get so...Tarantino? *GG*'s teen queen Taylor Momsen evokes Courtney Love with her band the Pretty Reckless, while Mika Freddie Mercuries his way through the title track. Kickass? Actually, yeah. **A–** —*LG*

➔ DOWNLOAD THESE: Ellie Goulding's outer-space dream **Starry Eyed** • The Prodigy's cinematic funk anthem **Stand Up**

Natalie Merchant
Leave Your Sleep
FOLK (NONESUCH)

She used to front 10,000 Maniacs, and now Merchant has made a two-disc album encompassing nearly that many styles. *Sleep* sets poems by the likes of e.e. cummings to gorgeous arrangements that veer from Dixieland jazz to cooled-out reggae to the singer's signature brand of dreamy chamber folk. The result is scholarly, sure, but surprisingly spirited, too. **B+** —*Mikael Wood*

➔ DOWNLOAD THESE: Asian-accented **The King of China's Daughter** • **Calico Pie**, a yearning bluegrass gem

Laura Bell Bundy
Achin' and Shakin'
COUNTRY (MERCURY NASHVILLE)

Bundy comes via Broadway with this split-personality debut. The first half finds her channeling Dusty Springfield and softer Reba McEntire. The back end is more like Kristin Chenoweth covering Carrie Underwood on *Glee*. When she's not overdoing the cutesy shrillness, Bundy's got potential, but it's hard not to wonder if this country-singer thing is just another of her characters. **B** —*Whitney Pastorek*

➔ DOWNLOAD THESE: Slow-jammin' **Drop On By** • High-camp hoedown **Giddy On Up**

A Truly 'Awesome' Lady Gaga Parody

A recent spoof of Lady Gaga and Beyoncé's "Telephone" video is the funniest Internet phenomenon of the moment. We got the scoop on who made it. –TANNER STRANSKY

TWELVE DAYS AFTER Lady Gaga and Beyoncé debuted their epic "Telephone" music video, a hilarious spoof version hit the Internet. The clip—which has since racked up 1.8 million views—took the already-outsize original and blew it up: Two-liter Pepsi bottles in Gaga's hair! An interlude celebrating product placement! So who was behind this amazing viral clip? Turns out it's part of a Web series called *Key of Awesome*, which has produced 19 musical comedy clips over the past five months (see them all at *barelydigital.com/awesome*). "In some ways it's hard to do, but it also feels like shooting fish in a barrel," says Mark Douglas, who writes the biting lyrics for the series (he and his team were also behind the "Obama Girl" video). The *Awesome* take on Ke$ha's "Tik Tok," which finds the tartlet barfing glitter, has also made the rounds, attracting more than 10.5 million viewings, and other successful spoofs have targeted Adam Lambert, Justin Bieber, and John Mayer. "It's fun to explore, Okay, why would Lady Gaga do this?" says Douglas. "It's all about finding a fun little crazy story with a kernel of truth."

Key of Awesome's Lady Gaga parody

The Ke$ha spoof

QUICK TAKES

Jeff Beck
Emotion & Commotion
ROCK (ATCO)

There aren't many musical avenues Beck has left unexplored, but soporific Muzak is one. Alas, the guitar legend ticks that box here with laid-back instrumental versions of "Somewhere Over the Rainbow" and "Nessun Dorma" that re-create the excitement of an elevator ride. Much better is the Joss Stone-featuring "I Put a Spell on You," on which Beck proves that his way with a gutsy rock solo has been unaffected by the passage of time. **C** *–Clark Collis*

➔ **DOWNLOAD THESE:** Brooding **I Put a Spell on You** • Jazz-rock workout **Hammerhead**

Coheed and Cambria
Year of the Black Rainbow
ROCK (COLUMBIA)

Over four albums, this band has narrated an impressively complex song cycle detailing an intergalactic family feud–cum–space war, all told through elaborately proggy, appealingly punky song suites. Album No. 5 is apparently a prequel (deluxe editions come with a 352-page novel!), but don't worry about continuity: *Rainbow* contains 12 thrilling sci-fi spectacles, suitable for headbanger and Luddite alike. **B+** *–Andy Greenwald*

➔ **DOWNLOAD THESE:** Seethingly metallic **Guns of Summer** • Otherworldly ballad **Far**

The Stooges
Raw Power: Deluxe Edition
ROCK (SONY LEGACY)

With the Stooges' recent induction into the Rock and Roll Hall of Fame, a two-CD reissue of 1973's *Raw Power* is a no-brainer. Disc 1 offers the original album with its controversial "David Bowie mix," while the second CD contains a scabrous '73 concert. Hardcore fans, take note: A special edition with rarities and a "making of" DVD is available exclusively from iggyandthestoogesmusic.com. **A–** *–Tom Sinclair*

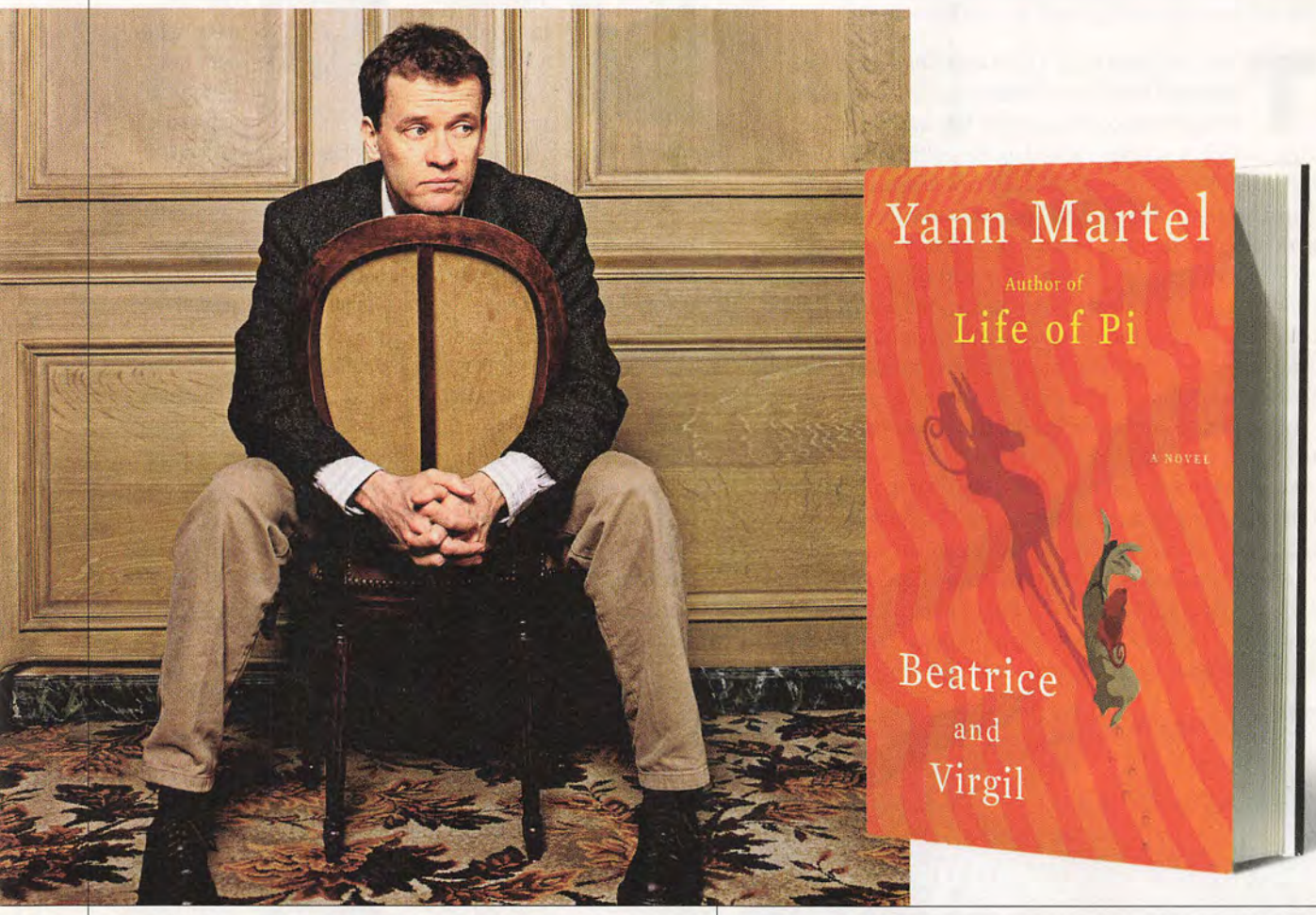
➔ **DOWNLOAD THESE:** The mesmerizing mayhem of **Death Trip** • Poignant non-love ballad **I'm Sick of You**

Freelance Whales
Weathervanes
INDIE ROCK (FRENCHKISS/MOM + POP)

Still holding your breath for the next Postal Service album? Listen to this instead: It's the best electronic indie-pop debut since Ben Gibbard last tuned his laptop. Armed with dreamy melodies, charmingly terrible pickup lines, and a vibrant band-geek orchestra carting harmoniums and glockenspiels, this New York quintet makes tenderhearted nerdiness sound like a powerful strength. **A–** *–Melissa Maerz*

➔ **DOWNLOAD THESE:** Pretty banjo hymn **Generator ^ First Floor** • Sufjan Stevens-style ballad **Broken Horse**

Books



JEROME BONNET/CORBIS OUTLINE

Beatrice And Virgil

Yann Martel

NOVEL

By Missy Schwartz

FANS OF YANN MARTEL'S Booker Prize-winning *Life of Pi* will be pleased to learn that his new novel, *Beatrice and Virgil*, is partly a tale of animals, just like *Pi*. But their pleasure may end there. What made *Pi* so remarkable—a seamless narrative, a sense of wonder, that mind-tingling ending—is absent in the new book, an allegorical exploration of the Holocaust that stumbles on its own admirable ambition.

The protagonist here is Henry L'Hôte, an author who, having earned worldwide fame with his second novel, bears more than a passing resemblance to Martel himself. When Henry's publishers reject his convoluted idea for a book on

the Holocaust, he gives up writing and passes the time answering fan mail. One letter leads him to a local taxidermist, an octogenarian who has spent decades toiling over a play about a donkey (Beatrice) and a howler monkey (Virgil) that suffer ghastly persecution by humans. Now he needs Henry's help to finish the work. Henry agrees, and soon discovers that this gruff, emotionless preserver of dead animals is attempting the very thing his publishers told him he could not: represent the Holocaust through means other than historical realism. In the taxidermist's hands, the anthropomorphized Beatrice and Virgil become stand-ins for the 6 million Jews murdered during World War II.

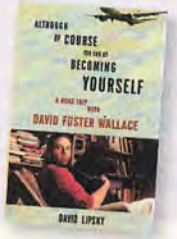
But the old man doesn't do it very gracefully. Nor, for that matter, does Martel with *Beatrice and Virgil* as a whole. There are some lovely passages, such as when a starving Virgil imagines that fingertips on the skin of a coveted pear sound like "the diamond of a record player entering a groove." But too often, those moments are lost in the clutter of what reads more like an elaborate writing exercise than a fully realized novel. The endless descriptions and abundant literary allusions (Dante, Diderot, and Beckett, to name a few) are extremely self-conscious. (In his amateur theater group, Henry plays the Jewish lead in *Nathan the Wise*, an 18th-century drama about religious tolerance. So much for subtlety.) And while the grand finale of an ending does offer a flicker of excitement, it teeters too close to B-movie theatrics to offer genuine satisfaction. **C+**

THE OPENING LINES

"Henry's second novel, written, like his first, under a pen name, had done well. It had won prizes and was translated into dozens of languages."

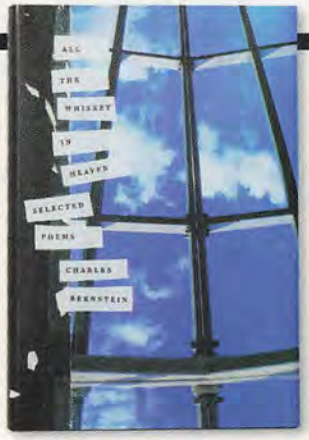
Although of Course You End Up Becoming Yourself is David Lipsky's intimate glimpse into the mind of David Foster Wallace

After Wallace's 2008 suicide, *Rolling Stone* ran a tribute by Lipsky, which went on to win a National Magazine Award. Now comes this book, the transcript of a road trip Lipsky took with the author in 1996. The men debate issues both weighty (the virtues of writing fiction) and mundane (Coke versus Pepsi). Wallace's publisher, Little, Brown, has more in store for fans: They just released an e-book app for reading the endnotes to *Infinite Jest*. And they'll publish Wallace's final novel, *The Pale King*, on April 15, 2011. —DANIELLA GROSSMAN



The Best New Poetry

April is National Poetry Month. But if the thought of reading a poem reminds you of your 10th-grade English class (and not in a good way, either), then dip into a few of these collections. You won't be sorry. —KEN TUCKER



DEEP SKIN: ELIZABETH BISHOP AND VISUAL ART
Peggy Samuels
A groundbreaking work about the relationship between poetry and art, *Deep Skin* illustrates how Bishop, one of our most "visual" poets in her imagery, took inspiration from artists ranging from painter Paul Klee to sculptor Alexander Calder to the great Kurt Schwitters. Samuels never has to stretch to compare a Bishop poem to an artwork; she shows how we can all be inspired by art and incorporate it into our lives. In Bishop's case, it led to great poetry. **A**

FIND THE GIRL
Lightsey Darst
Darst makes her debut with what could have been an awful concept—poems about death, murder, and CSI techniques for solving crimes—and turns it into a terrific collection, sometimes writing from the points of view of killers, victims, and investigators ("unlike an amateur, i can tell wolves from girls/ The thigh bone is a giveaway; the pelvis is better/ A little hair and we're all set"). Full of horror, bleak humor, and suspense, these poems read like mini-thrillers, daring you to put the book down. **B+**

ALL THE WHISKEY IN HEAVEN
Charles Bernstein
A solid selection of 30 years of Bernstein's lyrical, thickly layered poetry. Bernstein has, on occasion, been criticized as "difficult." But *Whiskey* does the great service of showing how consistently he has explored the true, richly emotional meanings of what we're trying to express when we speak or write in halting phrases or with nervous repetition and hesitation. Or as Bernstein puts it: "Poetry is like a swoon, with this difference/it brings you to your senses." **A–**

FIVE KINGDOMS
Kelle Groom
Groom likes to set vivid scenes—a fireman speeding to an emergency, a hitchhiker risking a dangerous ride—and then lift them into poetic bliss. She's also capable of flights of fancy that end up unexpectedly moving. Example: "Oprah and the Underworld," in which the poet describes an interview Winfrey conducted with Sharon Stone. The actress talks about a "head injury," and Groom is ultimately entranced by "Sharon saying how near it all was/the nearness of death... Death, another guest." **B+**

WALLACE: NANCY CRAMPTON/OPALE/RETNA LTD.; POETRY BOOKS: PHOTOGRAPHS BY JOHN DAVID BECKER

The Ex-Con Next Door

When youthful stupidity caught up with her, Piper Kerman spent a year in prison. Now she's written a book about it. By Rob Brunner

Piper Kerman photographed on March 27, 2010, in Brooklyn

EVEN TODAY, all these years later, Piper Kerman, 40, can't really explain what she was thinking when she got entangled with the drug traffickers who would eventually land her in prison. "I was at a moment in my life when risk-taking behavior was really attractive," says the author, whose vivid, revealing new book, *Orange Is the New Black*, chronicles her brief life of crime and subsequent stint in a federal lockup. "With young people, there is a much lower sense of the potential consequences of your actions." Still, most Smith grads don't get mixed up with a West African drug lord. "People do incredibly dumb things every day," she says. "I'm sure anyone can relate to that on some level. I think the most interesting part of the story is not this stupid, reckless crime I committed, but rather the consequences I had to pay."

Kerman got drawn into the drug ring right after college, lured by her then girlfriend, who was already involved. She says she never actually handled drugs, but she did smuggle cash for the group before getting spooked and cutting off ties. She moved to San Francisco, got a job, and thought she'd put it all behind her. Then one day the doorbell rang. It was two U.S. customs officers, there to inform her she'd been indicted. "It was a terrible moment," she says, sitting in the living room of the cozy Brooklyn apartment she shares with her husband and two cats. "A visceral, physical moment—heart pounding, temples pounding. It was apparent to me very quickly that the consequences would be heavy."

A 15-month sentence, to be exact. Kerman pleaded guilty to money laundering, and in February 2004, she headed off into the unknown. The federal correctional facility in Danbury, Conn., turned out to be neither a violent hellhole nor a cushy "Club Fed," and while life was dehumanizing in countless ways both big and small, the inmates, she was surprised to discover, formed a remarkably close-knit and supportive community. "The other prisoners were kinder and more generous and more interesting than I possibly could have imagined," she says. "Prisoners rely on each other to a tremendous degree for day-to-day functioning and emotional support getting through an incredibly difficult experience. Those relationships can be really intense."

STYLING: LAURI EISENBERG/SEE MANAGEMENT; HAIR AND MAKEUP: REBECCA PLYMATE/DAVINES/SEE MANAGEMENT

Photograph by ERIC OGDEN

"Prisoners rely on each other to a tremendous degree. Those relationships can be really intense."

There were plenty of tough times, of course, moments of guilt and loneliness and frustration. Even in minimum security, conditions were grim. The roof leaked. Black maggots periodically appeared in one of the bathrooms. Rehabilitative programs were few and often astonishingly clueless (a class on postprison housing covered insulation and aluminum siding). The low point came when Kerman's grandmother became gravely ill. Unable to penetrate the faceless bureaucracy to secure a furlough, she never got to say goodbye. "It's devastating when you confront how selfish actions you've taken are preventing you from being there for the people who need you the most," she says. "That's a terrible, terrible thing."

But there were good times, too, like a surprise birthday party that featured homemade cards and prison approximations of enchiladas and cheesecake. "People are incredibly resilient, and they figure out a way to create their own joy," says Kerman. "That's totally inspiring."

On March 4, 2005, after serving 13 months of her sentence, Kerman was released. Her transition back into freedom proved easier than most. "I knew a lot of women who were going home to homeless shelters," she says, "and I came home to this nice apartment." A friend created a job for her at his telecom company (she now does communications work for nonprofits), and soon life started to get back to normal.

Except for one thing: People were endlessly fascinated by Kerman's experience. "There was just such a voracious interest in the story from everyone I knew," she says. "People wanted to hear every detail. In some cases they would sit and listen for *hours*." So she decided to write a book. Not surprisingly, publishers were as intrigued as her friends, although it took some effort to draw out the story's emotional punch. "When I met her, I found her extremely poised, and a little chilly and guarded," says Spiegel & Grau co-publisher Julie Grau, who edited *Orange*. "She had an incredible story, but it took her a while to open up. You want to know what's going on inside."

Kerman ultimately did dig deep, and that self-revelation now makes her anxious. "I'm nervous as hell," she says about the book's release. "It's hard to put yourself out there and talk about something that's so personal. To talk about *the worst thing you ever did* and the consequences. But it's a really important subject—one that affects not just me but millions and millions of Americans."

Although she's in touch with some of her prison friends, none have read the book yet. "I hope they find that it's respectful toward them and their lives," she says. "I hope they feel like I've captured accurately what that life is like. But I don't know what they'll think. I hope they like it, you know?"

The Chart

HARDCOVER BEST-SELLERS

1 Caught

Serial thriller Harlan Coben's latest, about a journalist tracking down an abducted teen, takes over the top spot with 300,000 copies in print.

FICTION TOP 10

		WEEKS ON LIST
1	**CAUGHT** Harlan Coben	1
2	**THE HELP** Kathryn Stockett	42
3	**HOUSE RULES** Jodi Picoult	4
4	**THE SILENT SEA** Clive Cussler with Jack Du Brul	3
5	**BITE ME** Christopher Moore	1
6	**ABRAHAM LINCOLN: VAMPIRE HUNTER** Seth Grahame-Smith	4
7	**MATTERHORN** Karl Marlantes Vietnam veteran Marlantes started this epic novel—about a Marine lieutenant and his platoon slogging through the jungles of Quang Tri province—back in 1975, and it took more than three decades to be published. But good things come to those who wait, and *Matterhorn* now has 117,000 copies in print.	1
8	**THINK TWICE** Lisa Scottoline	2
9	**SHATTERED** Karen Robards	1
10	**ANGELOLOGY** Danielle Trussoni Some 88,000 copies of *Angelology* have already been shipped. If this pace keeps up, dark angels may soon replace vampires as the brooding immortals of choice. Hollywood has already snapped up the rights to turn Trussoni's heaven-sent novel into a feature film.	3

NONFICTION TOP 10

		WEEKS ON LIST
1	**THE BIG SHORT** Michael Lewis	2
2	**CHELSEA CHELSEA BANG BANG** Chelsea Handler	3
3	**THE PACIFIC** Hugh Ambrose	4
4	**CHANGE YOUR BRAIN, CHANGE YOUR BODY** Daniel G. Amen, M.D.	3
5	**COURAGE AND CONSEQUENCE** Karl Rove	3
6	**GAME CHANGE** John Heilemann & Mark Halperin	11
7	**AMERICAN CONSPIRACIES** Jesse Ventura	3
8	**THE IMMORTAL LIFE OF HENRIETTA LACKS** Rebecca Skloot	8
9	**JAMIE'S FOOD REVOLUTION** Jamie Oliver The Naked Chef's campaign to overthrow America's monarchy of Burger Kings and Dairy Queens matches this book with a country-wide petition and an ABC television series.	1
10	**THE KIND DIET** Alicia Silverstone	8

SOURCE: *Publishers Weekly*, week of March 31–April 6, 2010

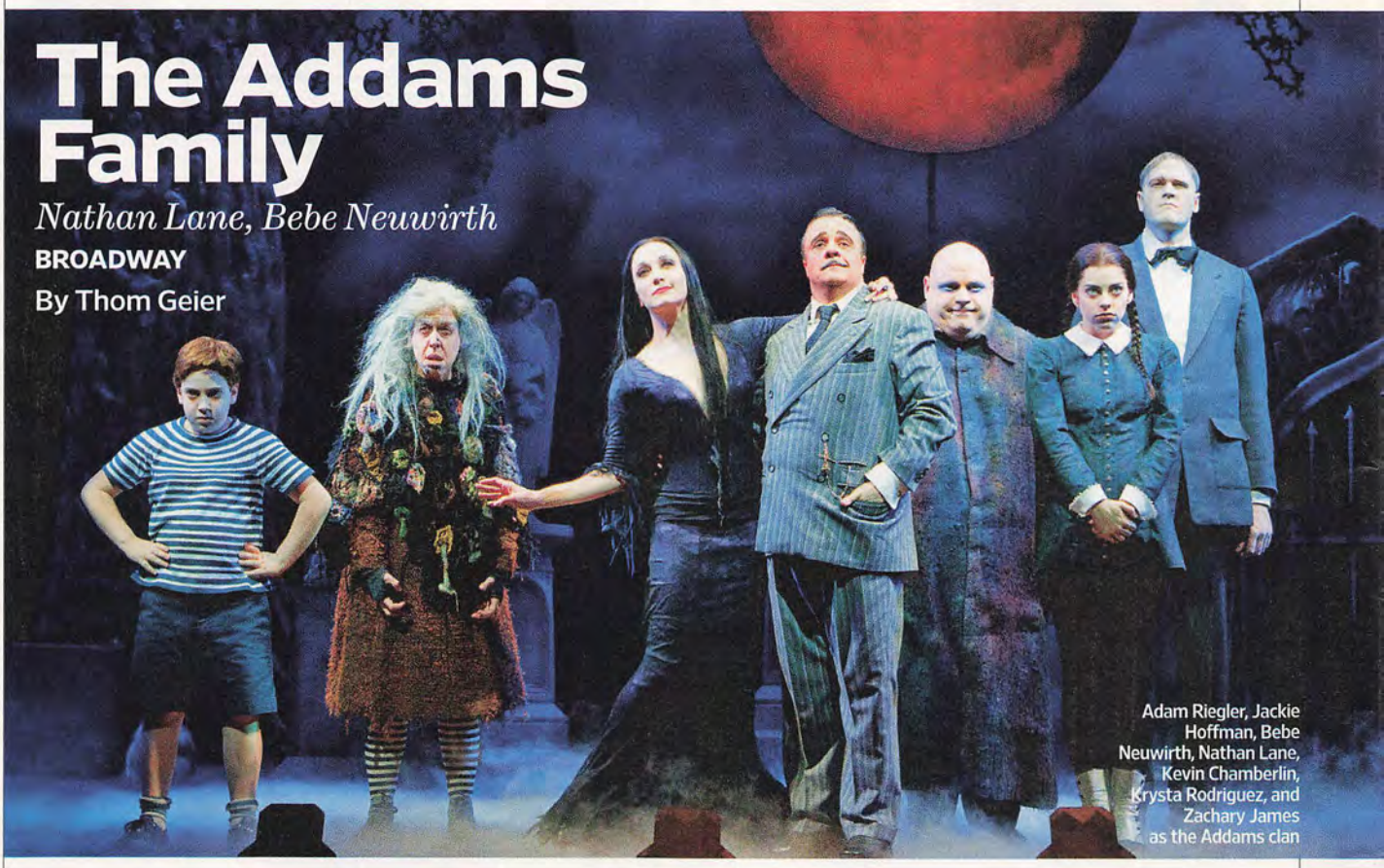
Stage

The Addams Family

Nathan Lane, Bebe Neuwirth

BROADWAY

By Thom Geier



Adam Riegler, Jackie Hoffman, Bebe Neuwirth, Nathan Lane, Kevin Chamberlin, Krysta Rodriguez, and Zachary James as the Addams clan

JOAN MARCUS

EVEN BEFORE THE start of the *Addams Family* musical on Broadway, when the overture riffs on the familiar theme to the 1960s sitcom (complete with audience-supplied finger snaps), you're primed for a good time. And then a disembodied hand (Thing!) pulls back the curtain and the catchy opening number, "When You're an Addams," raises your hopes higher, spryly reintroducing the death-fixated family in all its pale-faced glory. The look is perfect, from the lavish set to the monochromatic makeup and costumes. Could the whole show possibly deliver on that promise? Well, almost.

The stagecraft seldom disappoints; there are brilliant uses of puppets, including a curtain tassel that springs to life and becomes a love interest for hairy Cousin Itt. And the cast, led by Broadway pros Nathan Lane and Bebe Neuwirth as Gomez and Morticia Addams, works hard to put over a script that seriously drags in the first act and generally owes more to vaudeville than the dry wit of Charles Addams' original cartoons. Neuwirth interrupts her morbid love song "Just Around the Corner" with the elbow-poking line "Coroner. Get it? Death is just around the coroner."

If you have a high tolerance for corn on the macabre, this is the show for you. Lane is the principal ham, milking every punchline in an accent that strays all over the European continent (Gomez is supposedly Spanish). But he also sings a genuinely touching song to his grown daughter, Wednesday (Krysta Rodriguez), who's gotten engaged to a seemingly square Ohio boy named Lucas (Wesley Taylor). It's in such quieter moments that the iconic characters on stage become more than mere shtick figures. (Tickets: 877-250-2929) **B**

John Gallagher Jr. and Tony Vincent on stage in *American Idiot*

COMING SOON

Green Day Goes To Broadway

By Simon Vozick-Levinson

Green Day's Mike Dirnt, Tré Cool, and Billie Joe Armstrong

Thank *Flicka* for bringing Green Day to Broadway. While directing that girl-and-her-horse movie in 2005, the veteran stage and film director Michael Mayer became obsessed with the pop-punk trio's furiously political 2004 album, *American Idiot*, which he blasted every day while driving the Pacific Coast Highway to and from the set. "I started to realize, 'God, this is a rock opera that has real potential to be staged,'" he recalls.

Mayer pitched his vision—which opens on Broadway on April 20—to Green Day's camp in July 2007. Their response was warm, if initially surprised. "I didn't know I was writing a musical when we were [recording]," frontman Billie Joe Armstrong told EW last April. "But the idea of it becoming one was just so crazy that it could work." Armstrong, it turned out, had grown up a Broadway baby: "I used to hear show tunes a lot when I was a kid, and I used to sing them—*Annie Get Your Gun*, stuff like that." Soon he and Mayer were bonding over their one point of shared musical taste. "I'm so not the punk-rock guy, but we had this connection of the great American songbook," says Mayer.

The pair led a team that spent two years adapting the album for the theater. Mayer, who won a Tony for directing Duncan Sheik's 2006 musical *Spring Awakening*, fleshed out Green Day's hints of narrative into a stage-ready tale of three alienated suburbanites in the era of George W. Bush. He kept spoken dialogue to a minimum and preserved the album's 13-track arc. "It would have been blasphemous to mess with the sequence of the songs," says music supervisor Tom Kitt. Mayer and Armstrong did add four songs from the band's 2009 album, *21st Century Breakdown*, along with two *Idiot* B sides and one new tune ("When It's Time").

More importantly, they stayed true to the album's copious profanity, snarling attitude, and distorted guitars. Mayer isn't worried about how audiences will react. "No one ever thought, 'Oh, we've got to make it safe for Broadway.' I love my *Carousel* as much as the next person, but the supertraditionalists are not the majority of the theatergoing audience anymore. It's time again for Broadway to have music that is what people are listening to now." *(Additional reporting by Clark Collis)*

Recent Openings

Lend Me a Tenor
BROADWAY
Employing physical comedy reminiscent of the Three Stooges, the cast of this Stanley Tucci-directed revival—led by Anthony LaPaglia, Tony Shalhoub, and *The Hangover*'s Justin Bartha—is stellar. (800-432-7250) **B+** *—Tanner Stransky*

Red
BROADWAY
As mid-20th-century painter Mark Rothko in this masterful biodrama, Alfred Molina is booming, blustery, and—like the Abstract Expressionist's work—luminescent. (800-432-7250) **A-** *—Melissa Rose Bernardo*

Stuffed and Unstrung
OFF BROADWAY
It's nearly impossible to sit through this ribald, mostly improvised puppet show—from the Jim Henson Company's adult-oriented division—and do anything but laugh. (800-982-2787) **A** *—TS*

Stuffed and Unstrung

AMERICAN IDIOT: ALESSANDRA MELLO; GREEN DAY: MARINA CHAVEZ; *STUFFED AND UNSTRUNG*: CAROL ROSEGG; GRAMMER: MICHAEL BEZJIAN/WIREIMAGE.COM

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For full reviews of new shows, including *La Cage aux Folles* (opening April 18 on Broadway and starring **Kelsey Grammer**), go to **EW.COM/STAGE**

The Bullseye

Here's a look at the pop culture news that was right on target this week—and the events that missed the mark

The Olsen twins attend a memorial service for Kimmy Gibbler.

Apparently, Nic Cage's hair has declared follicular bankruptcy.

Does Joe Jonas ever date outside the Disney gene pool?

Aphasia on *Lost*

Alasia on *America's Next Top Model*

3-D fatigue

Sean Kingston and Justin Bieber sing most addictive pop song in months, "Eenie Meenie," then curl up with their blankies for nap time.

Dear Hollywood, Please put him in all movies. Shirtless.

Aaron Sorkin may pen a movie on the John Edwards scandal. Working title: *The West Fling*.

Cheerio, Betty. We'll miss you!

Demi Lovato

Silver lining emerges from Izzie-less *Grey's Anatomy*: more airtime for the underrated Justin Chambers.

Demi Moore

Demigod

Carrie Underwood, since you are not Elizabeth Taylor or Princess Di, we do not need to know every single detail of your wedding preparations.

Emily Blunt turns down role as Captain America's girlfriend. "Duh, I'm British," she says.

The depressing realization we will probably never see Boston Rob play *Survivor* again

True Blood's Anna Paquin comes out as bisexual. Apparently she prefers humans *and* vampires.

Wishing that Tiger were competing on *Top Chef Masters* instead of (yawn!) the Masters

The painfully obvious title of *The Big Lebowski* porn spoof, *The Big Lebowski*

NICOLAS CAGE: TIM MOSENFELDER/GETTY IMAGES; *AMERICA'S NEXT TOP MODEL*: BARBARA NITKE/THE CW; *LOST*, *GREY'S ANATOMY*: BOB D'AMICO/ABC (2); MARK WAHLBERG: SUZANNE TENNER; *UGLY BETTY*: PATRICK HARBRON/ABC; UNDERWOOD: JON KOPALOFF/FILMMAGIC.COM; PAQUIN: DAN MACMEDAN/WIREIMAGE.COM; BLUNT: PETER KRAMER/AP IMAGES; *CLASH OF THE TITANS*: JAY MAIDMENT; *SURVIVOR*: MONTY BRINTON/CBS; MOORE: JOHN SHEARER/GETTY IMAGES; LOVATO: JOHN SHEARER/WIREIMAGE.COM; BIEBER: ALLSTAR/GLOBE PHOTOS/ZUMAPRESS.COM; KINGSTON: LARRY BUSACCA/KCA2010/GETTY IMAGES FOR KCA; 3-D GLASSES: CREATIVE CROP/GETTY IMAGES; OLSENS: WILL RAGOZZINO/GETTY IMAGES (2); JONAS: FREDERICK M. BROWN/GETTY IMAGES

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